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LITURGICAL NOTES.

The Most Holy Name of Mary.

Sunday within the Octave of the Nativity B. V. M.

WE have just been celebrating the great day whereon the loveliest lily that ever bloomed on earth first opened its snowy petals to the light, and lifting heavenward its shining cup, invited the clouds to drop down the Divine Dew, the promised Just One. The eighth of September will be known to the end of time as Our Lady's birthday.

The name of Mary is said by a pious tradition to have been of heaven's own choosing, and right well did it befit its fair recipient. Mary means star of the sea: Our Lady is the guiding light to lead us safely through the storms of this life's ocean, into the haven of everlasting salvation. Mary means bitterness: we shall soon be keeping the feast of her seven bitter sorrows. But above all, Mary means lady or sovereign: she was predestined from all eternity to be the queen of men and angels. Such is her power and majesty that, as the Introit tells us, all the great ones of the earth shall entreat her countenance, for all graces come to man through her. The virgins are to form her special court, and she will lead them rejoicing to the King her Son. Her heart uttered a good word indeed, when she brought forth the Word of God in His human nature.

Introit.

Vultum tuum deprecabúntur omnes dívites plebis: adducéntur Regi vírgines post eam: próximae ejus adducéntur tibi in láetitia et exsultatióne.

Ps. Eructávit cor meum verbum bonum: dico ego ópera mea Regi.

All the rich among the people shall entreat thy countenance: after her shall virgins be brought to the King: her neighbors shall be brought to thee in gladness and rejoicing.

Ps. My heart hath uttered a good word, I speak my works to the King.

The Gradual and Alleluia Verse are not taken from Holy Scripture; the Church, in her own words, proclaims the incomparable greatness of the Mother of God. Mary held within herself Him whom heaven and earth and boundless space cannot contain; and she alone of all creatures enjoyed the double honor of virginal motherhood.

Gradual.

Benedícta et venerábilis es, Virgo María: quae sine tactu pudóris, invénta es mater Salvatóris.

V. Virgo Dei Génitrix, quem totus non capit orbis, in tua se clausit víscera factus homo.

Alleluia, alleluia.

V. Post partum virgo invioláta permansísti: Dei Génitrix intercéde pro nobis.

Alleluia.

Thou art blessed and venerable, O Virgin Mary: who, without prejudice to purity, wert found the Mother of our Saviour.

V. O Virgin Mother of God, He whom the whole world cannot contain confined Himself in thy womb when He was made man.

Alleluia, alleluia.

V. After child-birth thou didst remain a pure virgin: O Mother of God, intercede for us.

Alleluia.

When the Angel Gabriel brought to earth the message of the Incarnation, he saluted the Virgin of Nazareth: "Hail, full of grace!" But he did not call her Mary, for she was not yet his queen and mistress. A moment later that dignity was hers. The Church delightedly inserted the name, and, adding Elizabeth's greeting to that of the Angel, formed the sweet salutation that is ever on the lips of Mary's children. To-day she chants the much-loved words over the elements of the Sacrifice; for it is in Mary's name that the Divine Victim is to be offered to His Eternal

Father. The second portion of the Hail Mary, in which we now add petition to our praise, was not introduced until the sixteenth century.

Offertory.

Ave María, grátia plena: Dóminus tecum: benedícta tu in muliéribus, et benedíctus fructus ventris tui.

Hail Mary, full of grace: the Lord is with thee: blessed art thou among women, and blessed is the fruit of thy womb.

The Communion Antiphon again declares Mary blessed, because her chaste bosom was the earthly home of Jesus. We sinners have been made partakers in her dignity, by the Communion we have just received. Oh! how pure and holy should those hearts remain, that have been made the tabernacles of the Divinity!

Communion.

Beáta víscera Maríae Vírginis, quae portavérunt aetérni Patris Fílium.

Blessed is the womb of the Virgin Mary, which bore the Son of the Eternal Father.

The Seven Dolors of Our Blessed Lady.

"He shall be great," said the Angel to Mary, "and shall be called the Son of the Most High, and the Lord God shall give unto Him the throne of David His father: and He shall reign in the house of Jacob forever, and of His Kingdom there shall be no end." Such was the Messias whose Mother she was asked to become; not one word was uttered concerning the Passion. But Our Lady knew the Scriptures; she was familiar with the portrait of the Man of Sorrows depicted by Isaias; and to her share in those sorrows she gave her consent. She knew that, from the moment of Adam's sin, the Son of God had chosen suffering for His own earthly portion, and consequently for His Mother's. To put it in Father Faber's beautiful words: "He chose poverty, and shame, and death, and the Cross. Over the bright and glorious destiny of the Mother of the impassible Humanity in which He would have come, He

drew a mysterious cloud of impenetrable dolors, and the great Queen of Heaven was magnified beneath its shadows." The Introit, which in this solitary instance is taken from the Gospel, tells us how she, who without pain had given birth to the Son of God, became amidst the anguish of Calvary the mother of men.

Introit.

Stabant juxta crucem Jesu, mater ejus, et soror matris ejus María Cléophae, et Salóme, et María Magdaléne.

V. Múlier, ecce fílius tuus, dixit Jesus: ad discipulum autem, ecce mater tua.

There stood by the Cross of Jesus, His Mother, and His Mother's sister Mary of Cleophas, and Salome, and Mary Magdalen.

V. Woman, behold thy son, said Jesus: to the disciple, however, behold thy mother.

The Gradual is an adaptation of the *Benedicta et venerabilis* given for the feast of the Holy Name of Mary, and is sung to the same beautiful melody. In the Alleluia verse we behold Our Lady standing in queenly majesty despite her broken heart; hers it was to be the co-redemptrice of the world; and rising to the dignity of that sublime function, she stood beneath the Cross, offering to the Eternal Father His and her Son, for the salvation of mankind. The Sequence, the touching *complaint* of Jacopone da Todi, utters the unfathomable depths of woe for which she sought no human consolation.

Gradual.

Dolorósa et lacrymábilis es Virgo María, stans juxta crucem Dómini Jesu Fílii tui Redemptóris.

V. Virgo Dei génitrix, quem totus non capit orbis, hoc crucis fert supplícium, auctor vitae factus homo.

Alleluia, alleluia.

V. Stabat sancta María coeli Regína, et mundi Dómina, juxta crucem Dómini nostri Jesu Christi dolorósa.

Thou art sorrowful and full of tears, O Virgin Mary, standing by the Cross of the Lord Jesus, thy Son, our Redeemer.

V. O Virgin Mother of God, the Author of Life, made man, whom the whole world cannot contain, beareth this punishment of the Cross.

Alleluia, alleluia.

V. Holy Mary, the Queen of Heaven, and Lady of the World, stood by the Cross of our Lord Jesus Christ, full of sorrow.

Sequence.

Stabat Mater dolorósa
Juxta crucem lacrymósa,
Dum pendébat Filius.

Stood the Mother, stood tho' sighing,
Tearful, 'neath the Cross where dying
Hung her only Son and Lord.

Cujus ánimam geméntem,
Contristátam, et doléntem,
Pertransívit gládius.

Thro' and thro' her soul grief-stricken,
While the clouds of anguish thicken,
Now has pierced the cruel sword.

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo válide.

Holy mother, grant my craving,
Deep within my heart engraving
Stigmas of the Crucified.

Tui nati vulneráti,
Tam dignáti pro me páti,
Poenas mecum dívide.

Of thy Son so sorely painèd,
Who for me to suffer deignèd,
All the wounds with me divide.

Fac me tecum pie flere,
Crucifíxo condolére,
Donec ego víxero.

Let our tears be mingled, Mother,
Solacing my cross-bound Brother,
Long as life shall yet endure.

Juxta crucem tecum stare,
Et me tibi sociáre
In planctu desídero.

By the cross with thee my station,
Sharing in thy desolation,
This the boon I'd fain procure.

Virgo vírginum præclára,
Mihi jam non sis amára :
Fac me tecum plángere.

Virgin of all virgins highest,
Say not thou my suit deniest :
Let me join my plaint with thine.

Fac ut portem Christi mortem,
Passiónis fac consórtem,
Et plagas recólere.

Christ's sweet death my cherished burden,
Be His Passion all my guerdon,
Pond'ring o'er His wounds divine.

Fac me plagis vulnerári,
Fac me cruce inebriári
Et cruóre Filii.

Let me with those wounds be riven,
From the cross deep draughts be given
Of His ebriating Blood.

Flammis ne urar succénsus,
Per te, Virgo, sim defénsus
In die judícii.

Lest in flames I burn and perish
On the Judgment-Day, Oh! cherish
And defend me, Virgin good.

Christe, cum sit hinc exíre,
Da per Matrem me veníre
Ad palmam victóriae.

Quando corpus moriétur,
Fac ut ánimae donétur
Paradisi gloria.
Amen. Alleluia.

Christ, when hence my spirit's lifted,
Thro' my Mother be I gifted
With the palm of victory.

When my mortal flesh here dieth,
Grant my soul in glory flieth
Swift to Paradise with Thee.
Amen. Alleluia.

Jeremias, praying to be delivered from the persecution of his enemies, reminded the Lord how he had always been an intercessor for those very enemies: "Remember that I have stood in Thy sight to speak good for them, and to turn away Thy indignation from them." The Queen of Mercy will not be less compassionate and forgiving than the Jewish prophet. Before the altar, where the Sacrifice of Calvary is about to be renewed, we beg of her to intercede for us in presence of her Divine Son, although our sins have wrought His death, and caused her such bitter anguish.

Offertory.

Recordáre, Virgo Mater Dei, dum stéteris in conspéctu Dómini, ut loquáris pro nobis bona, et ut avértat indignatiónem suam a nobis.

Be mindful, O Virgin Mother of God, when thou standest in the sight of the Lord, to speak good for us, that He may turn away His anger from us.

The Sacrifice is consummated, and now we may congratulate the Queen of Martyrs on the glorious palm won by her cruel sufferings. It is only by a miracle that her life was preserved; for, as St. Bernardin of Sienna tells us, her grief was so intense that, had it been divided among all creatures capable of suffering, it would have caused them instant death.

Communion.

Felíces sensus beátae Maríae Vírginis, qui sine morte meruérunt martyrii palmam sub cruce Dómini.

Happy senses of the Blessed Virgin Mary, which without dying deserved the palm of martyrdom beneath the Cross of our Lord.

Feast of the Most Holy Rosary.

All the mysteries of the Mother of God and of the Incarnate Word are summed up in this Feast of the Rosary. Weaving a rosy garland of these joyful, sorrowful, and glorious mysteries, we come to offer it to our Queen, rejoicing in her presence, and inviting the Angels to rejoice with us.

Introit.

Gaudeámus omnes in Dómino, diem festum celebrántes sub honóre beátae Maríae Virginis, de cujus solemnitáte gaudent Angeli, et colláudant Filium Dei.

Ps. Eructávit cor meum verbum bonum: dico ego ópera mea Regi.

Let us all rejoice in the Lord, celebrating a festival day in honor of the Blessed Virgin Mary; on whose solemnity the angels rejoice, and give praise to the Son of God.

Ps. My heart hath uttered a good word: I speak my works to the King.

The Gradual is taken from the 44th Psalm, the mystic wedding-song. The first portion is addressed, in the Psalm, to the divine Spouse, bidding Him go forth to victory, for His right-hand, i.e. His valor, will lead Him on to deeds of prowess in the cause of truth and justice. But here the words are adapted to Mary herself, and with good reason: to her all-powerful intervention was due the splendid victory of Lepanto, won on 7 October, 1571. St. Pius V perpetuated the memory of the triumph by instituting an annual commemoration of Our Lady of Victory on the same day. Gregory VII altered the title to that of Our Lady of the Rosary, and permitted the celebration of the Feast on the first Sunday in October in those churches which had an altar under that invocation. Clement XI extended the feast to the universal Church, and Leo XIII, of happy memory, raised it to the rank of a Double of II Class. The verse alludes to the queenly beauty of the humble Maid of Nazareth, which attracted the King of Heaven to choose her for His Mother. The Alleluia verse proclaims the nobility of Mary's royal lineage, which was enhanced by her own greatness, and culminated in the glory of her Divine Offspring.

Gradual.

Propter veritátem, et mansuetúdinem, et justítiam, et dedúcet te mirabíliter dextera tua.

V. Audi fília, et vide, et inclína aurem tuam: quia concupívit Rex spéciem tuam.

Alleluia, alleluia.

V. Solémnitas gloriósae Vírginis Maríae ex sémine Abrahae, ortae de tribu Juda, clara ex stirpe David. Alleluia.

Because of truth, and meekness, and justice: and thy right-hand shall conduct thee wonderfully.

V. Hearken, O daughter, and see, and incline thy ear, for the King hath greatly desired thy beauty.

Alleluia, alleluia.

V. It is a festival of the glorious Virgin Mary, of the seed of Abraham, sprung from the tribe of Juda, from David's renowned lineage. Alleluia.

All grace of light and life are to be found in Our Lady; by her holy Rosary she has, as we sing at the Offertory, multiplied flowers and fruits in the garden of the Church.

Offertory.

In me grátia omnis viae et veritátis; in me omnis spes vitae et virtútis: ego quasi rosa plantáta super rivos aquárum fructificávi.

In me is all grace of the way and of truth; in me is all hope of life and of virtue: I have flowered forth like a rose planted by the brooks of water.

After the sacred Banquet, our soul must not remain barren: the fragrance of virtue's flowers must embalm all that surrounds us, and prove to the Spouse that His visit has not been made in vain.

Communion.

Floréte flores quasi lílium, et date odórem, et frondéte in grátiam; collaudáte cánticum, et benedícite Dóminum in opéribus suis.

Flower ye forth like the lily, and yield a sweet smell, and bring forth leaves in grace: sound forth a canticle of praise, and bless ye the Lord in his works.

Malvern, England. "PAX."

PHONOGRAPHIC RECORDS OF PLAIN CHANT.

IT is to be hoped that the subject, somewhat staled by frequent but fragmentary treatment, has not quite descended to the humorous phase—although the reference to it in CHURCH MUSIC for March (page 264) under the title of "The Gramophone Again" might seem slyly to insinuate such a misfortune. For misfortune it would be, if a means which for many organists and earnest church musicians is at present almost the only one available, should unthinkingly be thus condemned by those who need not have recourse to a somewhat unlovely transcript of the Gregorian chants such as a "record" can scarcely fail to be even at its best. Musicians who have had the advantage of hearing Plain Chant well sung will not like a "record;" and I can understand the letter printed in *The Xavier* apropos of the Concert and Gregorian Chant, which CHURCH MUSIC did not reproduce in its account of the Concert,[1] and which therefore may not lack interest in this connexion:

My dear Father Young:

Some time ago—in October, I think—I came asking you questions about plain chant, apropos of phonographs. You said, at the time, that the records were not particularly good; and now, having heard the Gregorian melodies at St. Francis Xavier's last week, I feel moved to write and tell you that I fully appreciate all you said in that interview. Allow me to thank you for one of the most delightful musical—or should I say, acoustical?—experiences which I can recall for many years past. No amount of talking could have produced half the effect of that actual demonstration.

Gratefully and sincerely yours,

EWEN MACPHERSON.

True it is that "no amount of talking," whether through a phonograph or not, could so illuminate the subject of the

[1] See CHURCH MUSIC, March, p. 261.

beauty of the chant as a single listening to a good rendition of it. It may be of service to insist on this fact, for the information of those who have used the phonograph or who, having no other resource, are impelled to use it. But it still remains true that "half a loaf is better than no bread;" and the "record" still has its uses.

This appears to be the view of Professor Bansbach in the brochure reviewed in CHURCH MUSIC (June, p. 422), and of Mr. William F. Markoe (who has given a number of lectures on the chant, illustrated with phonographic reproductions, with good effect, in St. Paul, Minn., and elsewhere), and as the history of the "records" will abundantly witness.

It has only been within comparatively recent times that the phonograph has ceased to be regarded as a wonderfully applied combination or exemplification of the physical laws of sound. Helmholtz and others had speculated and announced theory; Edison concretely applied theory and law, and invented a machine marvellously demonstrating the conceptions and hypotheses of the physicists. The phonograph was immediately installed in the physical laboratories of colleges and universities; but even there it came to be regarded somewhat in the light of a toy—amusing, at once, and instructive to the students. I can recall (Eheu! fugaces labuntur anni—it was twenty-seven years ago) our professor of physics, Mr. Barker, an eminent physicist and a personal friend of Edison, whom he styled affectionately "Eddy," turning out "Yankee Doodle" on the machine and then reversing the operation and giving us boys the same melody reversed—a weird thing it was, too; but Mr. Barker playfully announced Mr. Edison as the greatest of composers, for the reason that he could take any musical composition and, by merely reversing the screw of his machine, "turn it out" as an entirely different work.

Gradually the conviction deepened that the machine might serve other purposes than those of physical demonstration or informing amusement. It might hand down to posterity

the ever-changing sounds of many languages and dialects and prove thus of the highest value to ethnologists and philologists; it might serve the purpose of easily conveying to students of foreign tongues the precise sounds of letters, and by dint of easy repetition fix these sounds accurately in the memory; it might preserve memorials of great musical occurrences, of great men and of great oratory. Teachers of language have already used it for their purposes in a highly educational and commercial way; and it has done for earnest students of language who were unfortunately situated far from the hope of the living voice of a teacher, much good work. Ethnologists and philologists have at length awakened to its possibilities. A dispatch from Vienna, dated March 10, of this year, announces:—

Several months ago the Imperial Academy of Sciences decided to form a collection of phonograph records which would preserve the exact sounds of languages and dialects for future generations. Austria-Hungary affords a very favorable field for such investigation, and the phonograph archives are already assuming considerable form. From North Tyrol and Vorarlberg fifty-seven specimens of German dialects have been obtained, and another forty-seven from Carinthia.

The academy has also carried its quest far abroad. From New Guinea have been sent thirty-two phonographs recording the language and music of the natives with especially interesting war songs and the accompanying drum music. From India come valuable records of old Sanskrit songs. An expedition which was sent out to Australia is now on its way back, and another party is about to start for Greenland.

Besides these examples of language and dialect, "voice portraits" of famous persons are collected.

The thought is an attractive one, and had already been exploited by Baron Kanzler during the celebration, at Rome, of the XIIIth Centenary of the death of St. Gregory the Great (d. 604), when at one of the meetings of the Gregorian Congress, of which he was vice-president, he alluded to the perfection to which the gramophone had attained,

and to the intention of the "Gramophone Company" to make records which should be permanent and should thus hand down to posterity faithful illustrations of present-day sounds—the speech, accent, pronunciation, the songs, the oratory, etc., of all the tongues of earth. These records, interesting to ethnologists of to-day and of inestimable value to those of to-morrow, might be preserved in libraries and museums and thus form a permanent collection of living documents. He then displayed the instrument to the members of the Congress and gave two or three specimens of its records, amongst them a transcript of the monotone chant of the Koran as heard in a Mohammedan mosque. Thence he was easily led to the thought of the practical utility to be derived from similar records of plainsong melodies representing the various types and interpretations of the chant. He announced that the company had the intention of making such records; and when the members of the Congress, at the suggestion of Father De Santi, S. J., the president, voted to request the company to record the Mass which was to be sung on the following Monday (11 April, 1904) at St. Peter's, Baron Kanzler remarked that the Company had already accepted his own suggestion to that effect.

The next interesting fact in the story of the gramophone propaganda is that a few months afterwards, at the meeting (14 July, 1904) of the Roman Commission on Sacred Music, the Pope spoke of having received, a few days previously, a gift of a gramophone and a number of disks containing Plain Chant and other liturgical music, presented by Baron Kanzler on behalf of the Gramophone Company.

We have not been able to trace the journeys of the gramophone—for soon it began to travel in the interests of the liturgical revival—with any assured completeness of detail. But next we find it in England, where on the 15th of December of the same year, it gave a selection of its repertoire at the Archbishop's House, Westminster, before His Grace and the members of the diocesan Commission of

Sacred Music as well as several of the College of Cathedral Chaplains. From its extensive list it rendered the following:

Gloria from the *Missa de Angelis; Credo* (*2a parte*); *Alleluia* from the Mass of the Assumption (sung by the Benedictines of St. Anselm's); *Sequence* from the Mass of Pentecost (sung by the Augustinian Fathers); the *Introit* of Easter (sung by the pupils of the French Seminary, Rome).

It also gave selections of modern church music by Capocci and Tosti; and of polyphony by Viadana and Palestrina.

At Cologne in the following year (March 29th) it entertained an audience presided over by Mons. Cohen, president of the diocesan Society of St. Cecilia; and the *Gregoriusbote* declared that the large and intelligent audience manifested a constantly increasing interest. It adds that many choirmasters would derive new ideas from its use. On the other hand, it fared badly at Ratisbon, being greeted there, says Dr. Haberl in the *Caecilienvereinsorgan* (April, p. 58), with scorn and laughter.

Unabashed, however, it proceeds to Valladolid and attends an *academia* in the Jesuit College, where the archbishop listens to an "Esposición histórico-práctica del Motu-proprio de S. S. Pio X, acerca de la musica sagrada" in the form of an explanatory dissertation interspersed with illustrative records of the gramophone. A satisfactory success appears to have been achieved.

Before undertaking these artistic missionary journeys, it had been indefatigable in the acquisition of a sacred musical repertoire. The Solemn Pontifical Mass in St. Peter's, already referred to, was attended by a choir of 1,200 singers; the occasion was unique, impressive, and appropriate —the celebration of the thirteenth centenary of the grand Pope who gave his name to the chant. Why should not such an event go into history with the complete musical service recorded in living tones for the benefit both of posterity and of the vast world that was unable to attend the

function? Accordingly, the complete service was re-sung into the gramophone by a picked body of voices under the direction of Mons. Rella, the *maestro* at the Sistine Chapel. So we have now the Introit *Sacerdotes*, the two Alleluias, *Amavit eum* and *Justus germinabit*, the Offertory *Veritas mea*, and the Communion *Fidelis servus;* also the beautiful Sequence *Alma cohors;* and finally the Kyrie, Gloria, Credo of the *Missa de Angelis*, together with the Sanctus and Agnus Dei of the *Missa de Beata*.

In addition to all this, it was thought desirable to have disks illustrating varieties of interpretation; and accordingly the *Sacerdotes Dei* was sung into the receiver by the students of the French Seminary under the direction of Dom Mocquereau, and by the Benedictines of S. Anselmo under the direction of Dom Janssens. These latter also repeated the two Alleluias, the Offertory and the Communion of the Mass of St. Gregory, under the same direction; and added, under Dom Pothier, the Introit *Gaudeamus*, the Alleluia *Assumpta est*, and the Communion *Optimam partem* of the Mass of the Assumption B. V. M. Then under Dom Mocquereau, the students of the French Seminary sang the Introit *Resurrexi*, the *Haec dies*, and the Alleluia *Pascha nostrum*, of Easter, and the Alleluia *Fac nos innocuam* for the Feast of the Patronage of St. Joseph. Finally, the *Schola* of the Augustinians executed, under the direction of Baron Kanzler, the Introit *Viri Galilaei* for the Feast of the Ascension, the *Hodie nobis*, the first responsory of the matins of Christmas, the rhythmus *Puer natus in Bethlehem*, the Sequence *Veni Sancte Spiritus*, and the Tract *Absolve Domine* of the Mass for the Dead. Simple, syllabic, and melismatic chants were thus illustrated in the 24 disks obtained, as well as an illuminating variety of interpretations.

But we must listen to the vivid reproduction of these melodies with the understanding as well as with the ear. Father De Santi comments upon them in the *Civiltà Cattolica* (18 Feb., 1905) with discrimination. Looking

first at the question of rhythm, he awards the palm to the melodies produced under the direction of Dom Pothier and Dom Mocquereau, and gives the second place to the *Schola* of Mons. Rella, who follows the method of the two masters. The renditions under Dom Janssens appear to be more subjective, and to wander outside of any written rules—a personal method which may indeed present a melody completely and properly, but which permits anomalies such as would make impracticable the training of a large body of singers, who for ensemble effect should rely upon objective rules equally binding upon all the singers. Concerning certain other disks, Father De Santi finds himself unable to speak favorably, for, from whatever cause it may have been, the gramophone registered rather grave defects of interpretation such as we are accustomed to look for from inexpert singers. He considers the rendition of the Benedictine monks quiet and devout, as of folk who are saying their prayers with modest recollection and without a thought of how the chant may strike the ears of outside listeners; while, on the other hand, the pupils of Mons. Rella sing with more spirit and therefore attain a greater variety of effect. While he admires the renderings of the monks as a devout Gregorian prayer, he would have the liturgical melodies sung with all the artistic expression of which they are capable.

Next looking at the question of vocal strength and coloring, he prefers the disks recording the chants of the Italian collegians; then those of the Benedictines of St. Anselm's; while those of the French collegians were quite poor—their voices seeming to come forth from the depths of a tomb. In this fact he finds an opportunity to warn all those who contemplate making plainsong records of their own, to place themselves in a correct position before the receiver of the instrument; since in the case of the French students, no fault could attach either to their leader or to themselves. But they should have placed themselves in a better position with respect to the instrument.

On the same occasion the Gramophone Company wished to register some of the discourses which were delivered on the chant, some motets of the classic polyphony, and some specimens of modern pseudoliturgical music, closing the series with the pontifical military march and the melody executed in the dome of St. Peter's on the silver trumpets. The discourses registered are not of special interest in this connexion, and we shall pass them by in order to note the selections from the classic polyphony. These were: *Ave Maria* and a madrigal *La cruda mia nemica* of Palestrina, the *Improperia* of Vittoria, the motets *Exultate justi* of Viadana, and *Filiae Jerusalem* of Andrea Gabrielli (these last two having been performed by the choir of the Sistine Chapel during the Pontifical Mass of St. Gregory in St. Peter's). Coming next to what he styles "pseudoliturgical" music, he notes that there are some specimens of the singing of Moreschi, the soprano of the Sistine Choir; a *Crucifixus* of Rossini; a *Pie Jesu* of Leibach; a *Hostias et preces* of Terziani; the *Preghiera* of Tosti; the *Ave Maria* of Gounod; the *Oremus pro Pontifice* of Calzanera (soprano solo and chorus); four selections from G. Capocci's Mass for the Centenary of St. Bonaventure—the *Gloria in excelsis*, *Laudamus te*, *Gratias agimus*, *Domine Deus*. He praises the fidelity of the gramophone in reproducing in the most vivid fashion the exact manner and sonorous singing of Moreschi, in such wise that anyone who had heard him sing in the churches of Rome would almost fancy him imprisoned within the instrument. Father De Santi remarks happily that while the disks of the Mass of Capocci's give a good reproduction, they nevertheless will be a permanent and pathetic witness of the profound decadence of sacred music in the Rome of the nineteenth century; of the absolute lack of any liturgical criterion, of the transgression of obvious ecclesiastical laws; and of plain imitations of well-known compositions for the theatre, which have been carried without scruple into the church. Here may be found a well-known *motif* from the *Forza del*

Destin of Verdi fitted to the words *Et in terra pax*, which are repeated several times even after the *Gratias agimus*.

Truly we must listen with the understanding as well as with the ear. And probably few will share the preference expressed by the learned Jesuit in his contrast between the renditions of the Benedictines of Solesmes and those of Mons. Rella. The chant is essentially a modest musical effort, because it is essentially wedded to prayer; and even a Plain Chant *Te Deum*, if dressed out in the embellishments common to the expressional side of the modern art of music, will become emotionally human rather than divine. Although praise, it is still a prayer, a communion of the human with the divine; and good taste, not to say piety, will prescribe a very restricted assertion of the human emotion behind the utterance of praise to God. The same may be said of the Alleluia. In its Plain Chant dress it will permit a modest embellishment—and this is all the "art" of which it is capable. Anything more than this will come dangerously near to painting the lily. With respect to the "pseudoliturgical" music of the gramophone, Father De Santi has uttered much wise comment on compositions that must serve only to point out what all people of taste should sedulously avoid. Such a warning as this is not out of place, since the Holy Father, wishing to show his appreciation of the efforts of the Gramophone Company, granted its request for permission to adorn its disks with the Papal coat-of-arms, and it appears that this embellishment has not been confined to the chant disks, but has found its way as well to those which contain the "pseudoliturgical" music.

We can well believe that to such students of plainsong as may not have heard it rendered, or have heard it poorly rendered, and who find it difficult to obtain adequate instruction, the phonograph offers decided opportunities for progress in the theory as well as the execution of the chant. While the ear listens to frequent repetitions of the same melody, the eye may study the printed page containing the

melody: may note the rhythmic swing, the places for pausing and for breathing, the shadings, and modest nuances of the melody. A comparative idea may also be gained of the various methods of interpretation and rendition, and a selection may be made of that method which recommends itself as preferable. If, as Baron Kanzler remarks, in the days of Charlemagne, Rome had had such disks to fix permanently the proper method of rendering the chant rather than the precarious means actually at hand—the *cantores* whom it sent out for the purpose of teaching the true and legitimate method—we should now know with admirable precision what those chanters really taught, what their pronunciation was, what rhythm they used, with what strength and inflections of voice and with what rapidity they rendered different chants. What was impossible to those days is possible to ours; and we at least may transmit to posterity the methods in vogue to-day. All this is interesting; but the practical and present-day importance of the instrument lies in the very useful means of practising the chant, which it offers to such places as may lack competent instructors and may be remote from important centers where the chants are properly executed.

An interesting anecdote to finish with. Father De Santi records that in June of the previous year (1904) Father J. B. Young, S. J., choirmaster of St. Francis Xavier's, New York, made the long voyage to Rome in order to hear and master the proper execution of the traditional Gregorian melodies, so that on his return home he might be able to introduce them and their correct rendition into his choir, in obedience to the prescriptions of the *Motu proprio*. He found himself able to declare that he learned more about the method of rendering the chant, in a single hour spent with the gramophone, than in all the time he had spent in studying books treating of the chant; and after hearing some excellent Gregorian renditions in S. Anselmo and in another college in Rome, he said that he had heard nothing which he had not already learned from the gramo-

phone. Being an accomplished musician, he took great interest, says Fr. De Santi, in the slight variations of rhythmical interpretation perceivable in any melody when rendered by different directors of the chant; and thus he noticed immediately the defects, not indeed of the instrument (which gave back with physical exactitude what it had received) but of the executants; as, for example, some falling from pitch here and there, some displacing of accent by the French singers, some defect of pronunciation amongst the Italians (such as *praesulum gema* instead of *gemma*), due, however, to the presence amongst them of certain students from the Pio Latino Americano college, whose Spanish tongue was able to make itself perceptible in more than one passage.

Commenting on this anecdote, the *Rassegna Gregoriana* (May–June, 1905) remarks that neither Father Young nor Father De Santi intended to convey a preference for the gramophone over the living voices of a choir in the execution of the chant; but that it still remains true that anyone who listens frequently to a single disk, follows simultaneously the *Liber Usualis*, and accounts for everything he sees and hears, will learn whatever the rendition of a choir can suggest both as to excellences and defects.

PRACTICUS.

Philadelphia, Pa.

WOMAN'S PART IN THE "MOTU PROPRIO."

(*Concluded.*)

III.—THE WOMAN IN THE WORLD.

A GREAT deal has been said and written regarding the Pope's action in excluding women from church choirs. There is some reason to doubt whether the people who protest the most loudly know what the Holy Father really wrote on the subject. Let us look at the *Motu proprio:*—

Singers in church have a real liturgical office, and therefore women, as being incapable of exercising such office, cannot be admitted to form part of the choir or of the musical chapel. Whenever, then, it is desired to employ the high voices of sopranos and contraltos, these parts must be taken by boys, according to the most ancient usage of the Church.

Exclusion from the choir is explicit. It is not our intention in these lines to go into the reasons for this enactment; a little reflection will convince such of us as have not been lady-singers in choirs of its wisdom and opportuneness. Still we have no wish to overlook the fact that the enforcement of the law must cause heart-burnings in many quarters, bringing pain to numbers of Catholic women who have made the choir-work part of their direct service of God. They may be tempted to feel that "the fitness of offering to the Lord only things in themselves good, and where possible excellent,"[1] is an argument in favor of the female voice. We will not enter on the discussion of this delicate point; we would, however, suggest the consolation to be derived by ladies from the thought that the fault is not in their voice, but in the mere fact of their sex. We will add that the voice is perfectly suited for use in church —that is, in chorus-work, and in the limits to be hereafter indicated. In Great Britain and America circumstances have accustomed us to peculiarly constituted choirs, but a woman has in reality no more right to be in the choir than in the sanctuary, of which indeed the choir is a part.

Yet, it is not the intention of the Pope to reduce woman to a dumb spectator at the services of Holy Church, joining only spiritually in the holy prayers and chants. If as a matter of fact women find that out of the choir proper there is absolutely no opportunity for them to sing in church, they would do well to consider where the fault lies. A little reflection would probably convince them that such a state of things is due to the non-observance of that very *Motu proprio* which is supposed to have robbed them of

[1] Letter of Pope Pius X to the Cardinal Vicar.

their natural rights. What of congregational singing? Is that the monopoly of men? We are inclined to think that in many congregations women form a good majority, and that congregational singing will largely depend on them. In places where a tradition has been established, our ladies will simply have to transfer their voices from the choir to the nave, while where congregational singing has to be introduced, they may find ample scope for their zeal. Excellent results have been obtained in several places, where a mixed choir had existed, by forming the ladies into a body to lead the congregation. The faithful are timid of hearing their own voices in church, and they require a certain number of steady singers on whom they may confidently rely. These may very suitably be supplied from the ladies of a parish, who, by being scattered in groups through the church, may come into touch with the whole congregation and encourage them to take their due part in the services.

But what, it may be asked, does congregational singing imply? What is the congregation expected to sing? The idea includes all the Responses at Mass, the Ordinary of the Mass, the Psalms and Hymns of the Divine Office, and the Benediction Service. The first point should be to secure a good, vigorous rendering of the Responses at Mass. There is perhaps nothing more thrilling than these congregational Responses, which bring home to the faithful in an unmistakable manner the truth that the Holy Sacrifice is *their* sacrifice, as the priest reminds them in the "Orate fratres" ("meum ac vestrum sacrificium"). With regard to the Ordinary of the Mass, the Kyrie, Gloria, and Credo, which are alternate chants, may be divided between the choir and the congregation. A great variety of melodies for Kyrie and Gloria has been supplied in the Vatican Kyriale; some are very simple, some more difficult, while others are almost too florid for congregational use. The chant of the Credo is much more simple, and is more akin to psalmody, the same melodic phrase being frequently repeated. It may be possible sometimes to leave the Credo

entirely to the people. The custom of alternating with the choir has, however, distinct advantages, as the trained singers of the choir may be expected to keep up the pitch and the rhythm of a melody better than a large body of ordinary voices. The speedy introduction of congregational singing for the Credo should present no difficulty. It is a beautiful way of bringing forcibly before the faithful the great truths of faith, and the effect of the Symbol sung by a whole congregation is most devotional and inspiring. The chant of the Sanctus and Agnus Dei may be beyond the musical capabilities of the congregation at the beginning, but when the people have grown familiar with the Gregorian style, they will find little difficulty even with these pieces.

With regard to the Psalms and Hymns of the Divine Office, they are alternate chants, and therefore to be divided between the choir and the congregation.

There is yet another way in which our lady-singers may coöperate with the clergy in the cause of Church music, and especially of Plainsong; they may qualify themselves to become teachers of the same. At the present moment there is a real demand for such instructors, and unfortunately very little to offer to such as make the demand. The *Motu proprio*, it must be confessed, has come upon us with a suddenness which has revealed the inadequacy of our Church-music resources, and now that people are becoming really anxious to learn, there is scarcely any one to teach. The instruction of the choir proper is the work of the choirmaster, but there remain other cases where a woman's work would be welcomed. Many nuns, for instance, who are anxious to be taught, would be glad to find a qualified lady-teacher whom they could receive for some weeks into their convents. In this connexion, the teachers of music in our convent schools should realize that their usefulness would be considerably increased by a knowledge of Plainsong, and the same knowledge would be a great advantage also to female teachers in elementary schools.

Those ladies who have no musical training might participate in the good work by supplying the means of securing suitable musical instructors for their churches. In small towns and villages the choir may often depend on some lady of the congregation, at least for guidance.

But while the law excludes women from forming part of the choir proper, it does not exonerate them from all responsibility. Here they have a large field for the exercise of their influence, and who shall say what that influence may accomplish? Let us suppose a practical case. In our parish church the priest, acting under the bishop's advice or commands, has taken the choir in hand; he has disbanded the female-singers (if it was a mixed choir), and has brought the music into conformity with ecclesiastical regulations. Many a favorite mass has been doomed, many a Benediction service which was the joy of our fervent evenings has been consigned, as far as the authorities can consign it, to perpetual oblivion. It would ill become the mothers, wives, and daughters of the congregation to take up an attitude of criticism or hostility. Such a thing is, we may hope, out of the question; but mere resignation will not suffice. There is a definite duty to be done, by those of the choir mainly, but also, in a different degree, by those outside that body. One may not *like* the changes; one may wish one had lived in the unregenerate days before *Motu proprios* came to disturb one's ways of thinking about Church music; but the fact remains that one cannot stand altogether outside the movement. If all of us will not take the trouble to educate ourselves up to the new standard, let us at least not extinguish the spirit of zeal that may be enkindling in our midst. There may of course be men in the world who are quite impervious to the criticism of the woman folk around them, but we venture to think such men are almost a minority. How many, on the other hand, will be encouraged or discouraged, as the case may be, by a casual word of praise or disparagement spoken at home? The wife or sister, who wishes to take

her part in the good work, will not greet her husband or brother, after his first Plainsong mass, with a torrent of criticism; she will not condemn, after this first experiment, the whole Gregorian system of music; she will not emphasize the shortcomings of the execution. She will rather, if she has zeal coupled with her woman's tact, offer gentle encouragement, and show pleasure at the efforts made for introducing right principles. She will suggest, if necessary, that the new melodies should have a patient hearing; that, like much of the best music, they require to become fairly familiar to the ear before they can be fully appreciated. In ways such as these a woman may do more for the success of a choir than volumes of legislation and months of laborious instruction could, without her influence, accomplish.

In these notes we have had Plainsong mainly in view, since this branch of Church music is the one in which, at present, zeal is most urgently needed. Our lady-singers are, as a rule, sufficiently instructed in modern music, and their chief difficulty will probably lie in reconciling themselves to a more severe and ecclesiastical style. We will not repeat what has been said in previous numbers of these notes further than to encourage Catholic women to take up the cause of the chant with confidence and generosity. We hear a good deal about the difficulty of learning Plainsong; this difficulty is a mere myth. The melodies are for the most part easy, and even untrained singers soon become familiar with them. We could quote many instances in support of this statement, but we will content ourselves with one brought to our notice by a lady-professor of Plainsong. She had been teaching the little choir of a quasi-private chapel—a choir consisting of a handful of school children subsidized by a few servants and artisans employed in the mansion. Not only did these people soon master the airs, but some non-Catholic workmen who had casually overheard the practices, were found to have added the most striking melodies to their whistling repertory!

In conclusion, we recommend to the consideration of all Catholic women who are zealous for the honor of the Church, the following passage from the *Motu proprio:*—

Special efforts are to be made to restore the use of the Gregorian chant by the *people*, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times. . . . Filled as we are with a most ardent desire to see the true Christian spirit flourish in every respect and to preserve it in all the faithful, we deem it necessary to provide before all else for the sanctity and dignity of the temple, in which the faithful assemble for no other object than that of acquiring this spirit from its foremost and indispensable fount, which is the active participation in the most holy mysteries and in the public and solemn prayer of the Church. And it is vain to hope that the blessing of heaven will descend abundantly upon us, when our homage to the Most High, instead of ascending in the odor of sweetness, puts into the hands of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the Temple.

WIGORNIA.

England.

TWO NEW BOOKS ON GREGORIAN CHANT AND ITS ORATORICAL RHYTHM.

TWO works on plainchant have been sent to me for review by the editor of this periodical; they give rise to so many remarks that my analysis necessarily oversteps the bounds of an ordinary criticism and assumes the size of a real article; I trust, however, that it will throw some light on the subject and stimulate the one or the other reader to examine once more the various systems of Gregorian chant.

Of the two books, the first in date of publication is "*The Vatican Plain Chant:* A Practical Manual for Teacher and Student. By the Rev. P. Suitbertus Birkle, O.S.B.

Adapted and translated from the German by A. Lemaistre." [1] It is a new and revised edition of the book originally published under the title of "A Complete and Practical Method of the Solesmes Plain Chant." The present work differs from the old only in that some technical revisions have been made and that the preface has been omitted. The German title of the work is "Katechismus des Choralgesanges."

Father Birkle divides his book into two parts. The first gives a short instruction on Notation, the Intervals, the Modes; the second treats of "Musical Form in General" and "Applied Musical Form:" (a) Schematic Chant: the Liturgical Recitatives, the Psalmody, Hymns; (b) Independent Chants.

The first part is treated somewhat scantily. The practical side of Gregorian chant, it is true, is taken up again in the second part; yet, on the whole, the writer aims at bringing into prominence the esthetic qualities of Gregorian chant; he endeavors to demonstrate in it a high degree of artistic beauty and perfect musical form, considering it as a structure raised, according to a uniform plan, by means of all the devices known to the developed music of our day. Thus the book has more of an apologetic than of a practical tendency, and, even though all the remarks on the so-called thematic organization of Gregorian melodies were correct in the degree claimed by the author, they would be of practical value not so much to the singer as to the Gregorian composer; but, as every one knows, composers of this music are of the past.

According to our author the Gregorian melody in general, and especially of the chants he calls independent, "is solely the product of the joint operation of three laws." The *first* law reads as follows: "Plain chant is composed of groups or motives of two or three notes. Its execution is governed by the rule: Every second or third note following an accent must receive a new accent."

[1] New York: Joseph F. Wagner.

Closely related to this is the *second* law: "The union (alternation) of these two and three part motives is a free one, i.e. it does not take place according to rules or schedules."

That Gregorian chant, according to the first law, consists only of two or three part motives, and that the accent must recur after every two or three notes, is asserted but not proved by the author. In regard to the first point he may have had in mind that the neum codices, indeed, contain many neumatic signs composed of two or three notes. However, they contain besides many with but one note, and again a goodly number of neums of more than three notes closely bound up together. If we now write or , we do not by this intend to say that a motive is confined within these narrow limits, and that it does not extend over some of the preceding or following notes. That Gregorian chant differs in this point and moves solely in the form of two or three part fragments, is still to be proved.

Perhaps this idea of the author and his theory of accent, mentioned above, are due to his misconception of the fact that our ear without a special effort can perceive only two or three units, and hence even divides four into two times two, and that, therefore, as in language the accent recurs after every two or three syllables, so also the rhythmic accents of music are placed on every second or third count as on so many points of support. Our modern music also has a two or three part rhythm; the five part rhythm is an exception, though the $\frac{5}{4}$ and $\frac{7}{4}$ measure is in use among the Basques and Finns. However, these resumptions of the accent do not at all indicate the beginning of a new motive. Besides, it must also be proved that each of the two or three notes in question is a real count, and that, like the primary beat of the old classical Latin prosody, every note of Gregorian chant is an indivisible entity. Everyone knows that two or more notes taken together can form a count, e.g. (count), ; the assertion that this rhythmic conception cannot be applied in Gregorian chant still needs

documentary corroboration. No matter how often the apodictic statement, that all Gregorian notes are indivisible and of equal duration, is put forth, mere repetition of the assertion is no proof. To this latter point I shall revert in greater detail when criticizing the second work.

The third fundamental law is clothed by the author in the following vague words: "The single parts of a motive must be arranged in due proportion;" this proportion, so the author explains, is to be understood as the one required "*between text and melody*";[1] and in the course of the work we are taught that "the melody (the joining of the motives) must be entirely governed by the text;" "the text dominates everything, the entire melody, accent, organic structure," etc.; "the melodies have not the forms of two or three part motives of themselves, but receive the same from the text." "We most positively deny that they have the organic form of themselves."[2] But then, we may ask: How can these laws be called "*musical* laws"?[3] How can there be question of "*musical*" form? And will the rhythm of the melody still be artistic, if the very prose text lacks a well-ordered rhythm? And this may happen all the easier in the liturgy, since many texts are not always happy Latin translations and were selected for the sake of the thought without any special attention to stylistic perfection. Is it not, then, the part of music to touch up the limping rhythm, if the outcome is to be at all an artistic work? But how can music accomplish this, if in itself it were formless and indetermined, and if it were to receive its rhythm and form solely from the text?

Even the rhythm of the melismatic chants, so profusely ornamented with notes, is according to our author, "dominated by the text," "at all times subject to the text," and to its accents. We are surprised and ask ourselves: How is this possible, since in this sort of music the syllables are

[1] Italics mine.
[2] See pp. 41, 112, 113, etc.
[3] Italics mine.

frequently separated from each other by entire melody phrases? But the author tells us how we are to understand this: quite mechanically he picks out regularly the first note of the neum groups and thus produces syllabic melodies in which every note receives a syllable.[1] Here we get an idea of the constructive powers of the text! A naive procedure, indeed. And rather original is the idea of considering the first note of every larger or smaller group simply as the principal note and quintessence thereof, and to call this "the fundamental idea." This dry stubble the author then chops into pieces, and behold—each piece sprouts up into numberless clustering notes. Large bundles rest upon one syllable and are therefore without real text. If one opens the Solesmes *Liber Gradualis*, syllables, and even unaccented syllables, laden with 10, 25, 37, 53[2] and even more notes are found, and, nevertheless, the text is here supposed to determine the rhythm and accent! With regard to the arbitrary creation of the "fundamental ideas" one could, to a certain degree, speak of a mutual relation between text and notes, but in the case of complex neums of 40 or more notes on one syllable, can this solitary syllable placed at the start be of any influence upon the subsequent rhythmic and musical construction? The question contains its own answer. In all these melismatic chants the organic influence of the text upon the melody and, in fact, the whole oratorical rhythm, to which our author continually refers, is mere imagination.

Has oratorism a better title perhaps in regard to simpler melodies? The Gregorian authors in the early Middle Ages nowhere emphasize the influence of the text; and yet they were contemporary to the golden age of Gregorian

[1] See pp. 136, 137, etc.

[2] In the Alleluia of the fourth Sunday of Advent in codex 339 of St. Gall and in codex 121 of Einsiedeln, of which the *Paléographie Musicale* gives a photographic reproduction, the unaccented syllable *no* in *facinora* has no less than 58 notes; but the Solesmes *Liber Gradualis*, contrary to the codices, shifts most of the notes to the accented syllable *ci:* $\overset{1}{\text{fa}}\text{-}\overset{53}{\text{ci}}\text{-}\overset{5}{\text{no}}\text{-}\overset{2}{\text{ra}}$.

chant, and they have even added their own compositions to its treasury. Far from defending the essential influence of text upon melody, they hold just the contrary. Already in the fourth century St. Augustine[1] attributed to music rhythm as something peculiar to its very nature, and not as something derived from the text; he adds that music lengthens and shortens syllables solely according to its own measures. In the eleventh century Berno of Reichenau repeats this statement in part: "[musica] ad quam ipsa rationabilis vocum dimensio et numerositas pertinet." In the "Instituta Patrum" the sons of St. Benedict plainly state: "In all the toni, regarding the melodies of the middle and final cadences, the accent of the melody and not that of the word must be observed," ("omnis tonorum depositio in finalibus, mediis vel ultimis, non est secundum accentum verbi sed secundum musicalem melodiam toni") because, as Priscian says: music is not subject to the rules of Donatus [grammarian] as neither is Holy Writ ("musica non subjacet regulis Donati, sicut nec divina Scriptura"). Music . . . eschews accents ("musica . . . . accentus sophisticat, maxime in Psalmodia)."[2]

Elias Salomon[3] as late as the thirteenth century says: "Whenever a neum falls upon a syllable that should be shortened, the neum must be observed, whatever the syllable may be; this is frequently the case. The reason for this is that the *text is subject to the melody; the melody dominates and beautifies the words.*[4] Wherefore a short syllable sometimes has a long note in the melody, and vice versa a long syllable a short note." Whether such a procedure corresponds to our ideas of treating the text or not, one thing is sure: the opinion of Father Birkle could not be more flatly contradicted than by these teachers of Gregorian chant.

[1] *De Musica II*, 1.

[2] See Gerbert, Vol. I, p. 6.

[3] "Scientia artis musicae," XXI (Gerbert, III).

[4] Italics mine.

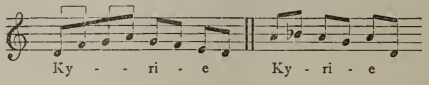
Fr. Dechevrens, S. J., and others have often challenged the supporters of the oratorical rhythm to produce even a solitary passage of the medieval authors in which the latter derive the Gregorian rhythm from the prose text or at least compare the one with the other. In vain; not a single instance has as yet been found.[1]

On the other hand, constant comparison with the metric feet, dactyl, spondee, etc., are found in those authors. The old masters emphasize the metric and musical rhythm to such an extent that Dr. Peter Wagner and Dom Andoyer (as may be seen in the minutes of the Gregorian Congress at Strasburg) finally knew no other way out of the difficulty than to take refuge in the strange excuse that the medieval authors were bookworms who put such emphasis on the musical rhythm for the very reason that their doctrine was opposed to the universal opinion. To the Rev. Dom Pothier also the medieval writers appear very troublesome; his speech at Strasburg betrays the fact clearly enough. But if in our endeavors to discover the original form of Gregorian chant we reject the oldest historical witnesses, whom, then, shall we believe? Are we perhaps to follow those who are further distant from the original traditions? And even these were ignorant of oratorical rhythm till Baini and Abbé Poisson suddenly discovered it in the eighteenth century.

Before I proceed to a criticism of the second work, I must make mention of Fr. Birkle's (in my opinion, vain) endeavors to prove *à tout prix* that all the art devices of our modern developed music are found in Gregorian chant —thematic work, imitations, etc. The enthusiasm for their subject leads, however, also Father Johner and others into these exaggerations. In order to show that I myself am not exaggerating, I adduce a few examples from both books:—

[1] Cf. "Kirchenmusicalisches Jahrbuch," Vol. XIX, p. 114. Fr. Gietmann's examination of perhaps the first but unsuccessful attempt on the part of Fr. Vivell.

On page 33, Father Birkle has the following illustration:

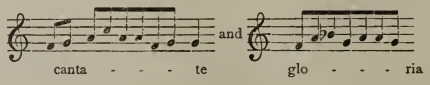


and adds: "the first two notes form *a motive* (!), the two following notes of the first example are the same motive, but in *diminished intervals*, the next two following notes offer the *inverting* and *contracting* of the motive at the same time, and so do the last two notes. The second example shows motive, inversion, and *increasing of the interval*."[1] According to this naive conception, we should have even in every ascending and descending scale thematic work: we simply look upon the first two notes as the motive, and thus up to the octave we get three imitations in the same direction and—observe—without the makeshift of contraction; the descending scale furnishes the artistic fourfold repetition of the same motive in inversion.

On page 143

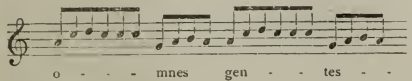
is supposed to be an imitation of

probably because the four notes enclosed by me in brackets can be culled out of both passages. On the same page we are expected to find motive and imitation in



[1] Italics mine.

In Father Johner's book[1] simple repetitions that directly follow each other in the same voice are said to be "imitations in the strict sense," e.g.:—



Quite a number of passages of that kind are put forth, and in these Fr. Johner (p. 176) wishes us to see "an art highly developed by standard forms of construction and a happy evolution of melody." After bringing forward similar constructive work, Fr. Birkle (p. 144) asserts, "in its variety and unity it puts to shame many modern musical works of art," and on page 145, he says that plainchant with its "high forms of art . . . may well serve as a model to our modern composers." No! whatever merits Gregorian chant may call its own, in it our modern composers would seek, with but very scant results, instruction on thematic work and development. In this regard incomparably more useful knowledge can be gained from one page of Bach's *Wohltemperiertes Klavier* or from the prelude of Richard Wagner's *Meistersinger* than is found in the whole treasury of Gregorian chant. Exaggerations—no matter how well meant they are—do but harm the good cause.

Whilst the preceding work is written in English, the following appeared in German: "*Neue Schule des gregorianischen Gesanges.* Von P. Dominicus Johner, Benediktiner von Beuron."[2]

The rich contents are divided into three parts: Preparatory School (Vorschule), Normal School (Normalschule), High School (Hochschule). To this is added a threefold appendix. The first and shortest part, serving as introduction, answers the question "What is Gregorian chant?"

[1] Pp. 169, 170, etc.

[2] Regensburg: Fr. Pustet. 1906.

It also contains "Remarks on the Latin Language," "Remarks on High Mass and Vespers," and the "Essential Points about the Training of the Voice."

The most important and, for the Gregorian singer, most practical instructions are offered in the second part of the book, the "Normalschule" (pp. 21–142). The so-called "Hochschule" (pp. 143–231) is intended for "the more proficient and more talented;" it comprises esthetic considerations on liturgy, on construction, internal development and delivery of Gregorian chant. The very last chapter of this part treats about organ accompaniment, thus descending from the mountain heights of esthetics to the plains of everyday practice.

My remarks pertain principally to the "Normalschule." In this part the author treats Gregorian notes, modes, neums, and rhythm; then passing over to the various kinds of melodies occuring in the liturgy he imparts all the knowledge worth knowing, on psalmody, antiphons, hymns, and the parts of the Mass. In all these expositions he shows himself an expert, interspersing his work with many liturgical and historical annotations, and thus rendering his book both instructive and interesting. All through these chapters, and especially in those of "Hochschule," the author's love and enthusiasm for his theme are apparent; yet unhappily his fervor for his chosen system of oratorical rhythm blinds him to its defects, and, consequently, he undervalues the arguments which, in opposition to his system, the adherents of the school of the musical rhythm again and again have brought forth. Since this matter forms an essential part of the Gregorian question, a closer inspection of at least some of Frs. Johner and Birkle's teachings on this subject might be of interest.

Father Johner, like Father Birkle, is a partisan of the school of the oratorical rhythm. In this system the doctrine of equal duration of all Gregorian notes and a peculiar theory of accent play an important part. As to the theory of the equality of notes, Father Johner says

(p. vi), "he sees in this interpretation *the only possibility* of a *natural*, consistent rendition of these chants, which *satisfies all the demands of art.*"[1] According to him "*this theory of equal duration alone prevents a singing in disagreeable and vehement jerks*[1] and renders a pleasing, smooth, flowing movement possible, without destroying a rich, well-ordered melodic progression" (p. 27). This is a sweeping assertion! The incompatibility of Gregorian chant with inequality of notes, i.e. with the essential part of musical rhythm, would place the liturgical chants outside the musical communion of all nations, nay, even beyond the sphere of music generally. For, according to the doctrine of St. Augustine, quoted above, "it is peculiar to music to count the notes and measure their duration in accordance with fixed laws." And do, perhaps, the master compositions, beginning with Palestrina down to Richard Wagner, not allow a natural, fluent rendition in spite of the unequal length of the notes?

On the same page (vi) Father Johner says that the doctrine of equal duration of notes "*is historically well-founded*,"[1] and according to Father Birkle (p. 33) Gregorian chant has been composed of notes of equal duration, because it "*originated at a period when length and brevity of syllables were entirely subordinated to accent.*"[1] Father Birkle by this statement intends, most probably, to bring forward as argument this fact, that in the fourth and fifth centuries the Latin tongue was changed from a language based on quantity to one based on accent. If such a mutual relation between music and language were proved, it must naturally follow that at least the melodies existing before the fourth century—people sang in church also before the fourth century—were based on quantity, i.e. that they consisted of long and short notes. But that a language based on accent must necessarily exclude music with notes of diverse and proportional duration, is clearly

[1] Italics mine.

refuted by our whole modern European music as well as by the liturgical chant in the Orient. The languages of all these nations are based on accent, whilst music everywhere consists of long and short notes in due proportion. Moreover, it will be impossible for Father Birkle to mention with any degree of certainty the time when Gregorian chant originated.

According to Father Johner, the equality of notes in Gregorian chant is "*historically well-founded.*"[1] If the author means to assert that there was a time, say from the twelfth century, when plainchant was sung in rhythmical sameness, no one will contradict him. Gregorian chant served then as a foundation for the infant polyphony (organum, discant, etc.). Owing to the influence of this part-singing, which in its awkward beginnings needed the crutches of equal notes, the rhythm in the Gregorian chant vanished at about this time, so that even as early as the close of the eleventh century Aribo had to sing the death song of the rhythm of long and short notes. "This art," he exclaims, "is now dead and buried long since."

But if Father Johner maintains that Gregorian chant was originally composed in notes of equal duration or at least rendered thus before the twelfth century, he is confuted by the documents that have come down to us, i.e. the oldest Gregorian codices and the medieval writers up to the twelfth century. And at this time the treasury of Gregorian chant was in its main constituent already in existence.

If I mistake not, the English-speaking friends of Gregorian chant have not as yet been favored with documentary evidence bearing on this point. I may therefore be allowed to adduce at least a few instances.

(*To be continued.*)

Ludwig Bonvin, S.J.

Buffalo, N. Y.

[1] Italics mine.

THE ATELIER OF SOLESMES AT APPULDURCOMBE HOUSE, ISLE OF WIGHT, ENGLAND.

II.

Guiding Criteria.

IN following out these researches, what does the Solesmes investigator discover? He is sure of one thing only, but it is enough. He is sure of his way to the source of the original melodies, or of getting as near to it as possible. He knows that he has no preconceived hypothesis to bias him in the application of his instrument, and if he is to conclude with a theory, it will be such as results from the due employment of his critical tools, and at the proper time he will be able to put it forward along with its "apparatus criticus." *Res non verba!*

Let me insist a little on this objectivity of spirit, of which I have already given a sample in the preceding paper, and of which I have had personal experience.

At Appuldurcombe they sing from a text which was drawn up many years ago, and which is therefore necessarily defective. May not custom, acquired taste and a little *amour propre* provide, I will not say a temptation, but a secret, unconscious inclination, to impart to their enquiries a somewhat subjective character and to prevent the acceptance of conclusions suggested by irrefragable evidence?

By no means. The proof of this impartial mind has long been evident in the studies of the *Paléographie Musicale*, and it is again conspicuous in the second edition of the *Liber Usualis*. The accusation recently brought against Solesmes—and emanating from a source which should have been a most unlikely one—of over-attachment to archeology or archaism, as the fanciful like to reiterate, is a further confirmation of it, for it is easy to see that to certain opponents "archaism" is only another name for whatever contradicts the text put forth in the earlier period of that

less complete knowledge which characterized the beginning of the restoration inaugurated at Solesmes itself.

"The sources! the sources! ever back to the sources!" This has been the constant motto of the School of Solesmes. If, indeed, the water which flowed into the Gregorian stream twenty-three years ago was so healthy and pure, how much better should it be at the very original springs? Such a common-sense conclusion should brush aside all others, unless they should happen to be a further application or development thereof.

What about Gregorian taste? By all means let us have it, but Gregorian taste must be learned from the manuscripts which were written and definitely took shape under the oldest masters, and not from those which were corrupted by the new-fangled whims of the inferior singers of after times. The grace and elegance of Virgil, such as they are, must be found and apprehended in the text which he wrote with his own hand, not in the imperfect transcriptions of a decadent era.

Our own taste? No, certainly not, when the manuscripts are clear and united; but yes, of course, when the problem does not admit of an objective solution and if it be understood that such taste must have some justification in the contextual structure of the Gregorian repertory.

Variants? Here comparative criticism must decide, and certainly it is able to do so in by far the greater number of cases. Thus at last the real reading is reached, and in that case the others are not variants but corruptions or deviations. In the other alternative there should be discussion *pro* and *con*, and the Benedictines are open to argument and ready to make concessions, being in favor of reasonable liberty.

Variations? Yes, certainly, if they are justified and in good style and of traditional character, and if they make no claim to eliminate the typical and classical form, and if they refrain from doing what is still worse, that is, from making unfair interpolations—as if a marginal gloss were to be

slipped into the text—with the obvious aim of maintaining "*quod scripsi, scripsi.*"

And how about "archaism?" Well, the archaic period of the sacred chant is quite unknown to us, for the chant of the manuscripts is that of the classic period in its fullest flower. The word "archaism" in our discussions is an obsolete scare-crow. Whoever uses it to-day against Solesmes either contradicts himself, if he has still any faith in the ancient manuscripts, or else he is a mere weathercock.

And "living tradition?" Here we must distinguish. Even errors, whims, interpolations and alterations have their tradition. But a melody, once fixed, has a traditional life, when it maintains its individuality in its integrity, just as it was from the moment of its origin. The oldest codices are the natural witnesses of this tradition, which is a living thing. It is the function of criticism, with the manuscripts in hand, to ascertain whether this life has ever maintained itself at a normal standard, or whether, and how far, it has suffered from morbific influences, which have superinduced upon it modifications, deterioration or transformation.

And "Gregorian evolution?" Here we have to deal with another equivocal expression. Is a composition which has reached its final form capable of evolution? Clearly, no. Any change in it must be a corruption. Who can seriously maintain that a speech of Cicero, for instance, has developed?

But does not Gregorian art develop? Assuredly it does; it is subject not only to being *e*volved but to becoming *in*volved, even, and decadent. But Gregorian art considered apart from the particular melodies which represent it, and which, in order to represent it, must remain fixed and invariable, Gregorian art in this sense is no more than a logical abstraction. There have been various stages of development; have these given rise to entirely *new* melodies? Then they ought to remain as they have issued forth from their immediate cause. Have they transformed preëxistent melodies? Then these demand their ancient rights against

imaginary aggressors. Otherwise why can we not allow a transformation of the transformation, and then why not receive the sacred chant just as it is at the moment it has happened to come into our hands? What would then be the use of our speaking of good codices of later periods and of the introduction of improvements? Are not all such forms of speech idle, empty words or, rather, plain contradictions?

These are the fundamental principles, the guiding *criteria* of the Solesmes method. I have only mentioned them briefly. Dom Paul Cagin has given a masterly exposition and defence of them in an article which appeared in the *Rassegna Gregoriana* of July-August, 1905, entitled "*Archaisme et Progrès dans la Restauration des Mélodies Grégoriennes.*" What reply have his arguments met with? None that is serious. His opponents have only beaten about the bush with the old sophisms. When arguments are to seek, and still something has to be said, there is nothing better to do than to beat the air with disjointed words selected from a dictionary in order to impose on the simple-minded. What does that matter to certain controversialists provided that they can retain their *jus utendi et abutendi?*

A Glance at the Tables.

I have never seen anything more accurate, or more orderly and clear, or more elegant and convenient than the tables gathered into great volumes in the *atelier* of Solesmes. Thus, at Appuldurcombe, may be seen focussed into one bright centre all the rays of light proceeding from a vast multitude of manuscripts.

At the head of a large sheet of card-board you can see a melody copied in extended form on a musical stave, and this is the version followed in the previous Solesmes editions. Every neum of this melody has written above it a number in due order, and is enclosed between two vertical lines, which are drawn from top to bottom of the page, and between these will be found in succession the selfsame neum

shown in the different manuscripts. These come in horizontal lines with their title in the margin, giving the signature of the codex and its folio, with the date attached. The first place is assigned to the chironomical MSS.—with their notation *in campo aperto*, without lines or clefs—and then follow those which show an attempt at diastematic notation, and finally those which are entirely diastematic—with the notation regularly interspaced—or with imaginary lines, a single line, or with more than one line completely delineated, either with or without color. Generally speaking, the diastematic codices are provided with separate tables.

Do you wish to trace or get a notion of the history of the minutest neumatic point? You have only to run your eye down the vertical column under each number.

What primarily strikes one is the wide variety which characterizes the neumatic figures: but you will not be slow to perceive the resemblances, first within the limits of certain groups, and next between one group and another. You will become aware that the variety is largely due to different ways of writing; to the way in which the pen has been taken off, or to the way in which it has been held or guided. Under these differences, however, there comes out a substratum common to all the series, which has been developed from a single original and primitive type, which reveals certain special features according to schools, countries, and periods.

Now this is just where particular paleographic problems rise clearly into view.[1] For example, certain neumatic signs, which are met with in the best MSS. of St. Gall, clearly show a synthetic form in their paleographic coherence: but in running one's eyes up and down the columns, one quickly discovers their analysis and resolution plainly delineated in other codices, which, although they may be later, have nevertheless been more faithful to the disjunctive

[1] The *general* problem of the *tonic* origin of the neumatic elements has been fully settled once for all.

form of the original type. Thus you will find the rhythmical indications of the school of St. Gall confirmed uniformly or equally, at any rate in part, by what has come down to us of many MSS., which are said to have had nothing whatever to do with St. Gall.[1] The execution of certain melodic ornaments may thus be seen graphically portrayed in a far clearer fashion than that in which the medieval theorists failed to describe it, when they have casually happened to refer to it.

Much light is shed upon questions of the original modality of many of the chants, which in schools nearer to our own days we still see oscillating between different Modes. To give an instance: that the dominant of the 3rd Mode was *si* and not *ut* was first maintained and partly demonstrated with sound arguments by the best Gregorians; but the comparative tables have settled the question in dispute.

We have spoken of the wonderful uniformity amidst the variety: still discordant voices are not wanting. Are these discrepancies apparent or real?

They are apparent, when we have to do with equivalents which have more or less to say for themselves.

They are real, if they have the effect of making a change in the rhythm or the melody. It is the comparative table that will help us to discover the first trace of a corruption. Perhaps the neumatic scribe had picked up some trick in singing, and either wrote from memory or thought himself justified in correcting the codex he was copying. Or perhaps we may have to do with an oversight of the copyist, who, in his haste or inattention, went astray by omission or repetition or through confusion. Or else we may be confronted with a loss of skill in semeiography: and hence our copyist has been led to mistake for a musical sign what is merely an instance of calligraphy or of cacography in the original codex, or perhaps a specific peculiarity of certain signs may have been ascribed by him to all the rest.

[1] See *Rassegna Gregoriana*, June–July, 1906; "La tradition rythmique Grégorienne à propos du 'Quilisma,'" *Dom Mocquereau*.

Thus it is possible to come to an evident conclusion, as to what importance should be attached to certain variants, which, when once they had been perpetrated, long afterwards perturbed primitive purity. Not having space to enter into particulars, I beg to refer my readers to Dom Mocquereau's important essay "*A travers les manuscrits*" for an account of a very common passage in the Tract of the 8th Mode. The first cause of certain errors and confusions is a "*quid minimum*," which cannot be detected without a scrupulous, minute, and sweeping examination and comparison of the Solesmes tables.

Gregorian Composition.

Knowing that Dom Mocquereau was bringing to a close the course of Gregorian Rhythm, which the readers of CHURCH MUSIC are in a position to appreciate, both for its artistic and scientific worth, I was emboldened to ask him one day what work he proposed to devote himself to next. "My greatest wish," he replied, "would be to write a course of Gregorian composition." Where could such a subject be treated better and more fully than at Solesmes?

I have already hinted at the utility of the comparative tables with regard to Gregorian composition. Now let me dwell upon the point somewhat further, for the matter is one of great practical importance. Gregorian chant, like a perfect language, not only has its own grammar and syntax, but also its own proper style. It is important that this significant aspect should be put in evidence, not only on the historic side, but also on the practical and operative side, because heterogeneous compositions do not enter into Gregorian repertory.

But how?

The sacred texts that have to be sung are not all ancient, or at any rate they have not all been originally set to music. It is clear that new parts of Masses and of Offices can suitably be accompanied with melodies which do not depart from forms of classic type. But, on the other hand, it will

be very hard to find a recent text which, in its sections, phrases, periods, and accentuation, can be accommodated unchanged to the mould of one of the old melodies. What then is to be done? Is it possible to make a literal copy, adding where it falls short, cutting out where it is superabundant, with no other object than the pleasure of getting out of a difficulty? This would be merely to condemn oneself to produce a musical monstrosity like the many that have been brought forth during these later centuries. Who could read a period of Cicero's without laughing, if it were interpolated with words and phrases of late medieval times?

The old Gregorians used free adaptations of the same melodies to different texts; this is admitted by all. But how? There is the difficulty.

The Benedictine of the *atelier* of Solesmes sets himself to solve the problem with his usual instrument—the comparative tables, but with this difference, that his way of applying it varies somewhat, and the preparation of the tables is a longer and more laborious business.

The group may consist of twenty, thirty, forty or eighty melodies of the same tones, of course, but in which the different text perhaps introduces more variations than usual, yet sometimes fairly important. But at the bidding of a magic wand they must fit into their appointed framework, and at last they are got into it, not without hard labor.

Nothing is more important than the study of this framework.

Different columns, left free of one or more of these melodies, are filled with others, which in their turn do not otherwise correspond with the first. Some begin before others, until they attain to unison on certain notes or groups, and then become differentiated anew. They do not all finish at the same point, although as a rule they are in accord at the last but one. Various columns, however, are necessarily uniform all through.

Thus you perceive that the adaptation affects only certain

fixed parts of the melody, while others remain quite unsusceptible of change either by way of extension or contraction. You have to face a compromise between words and music; and the latter never forgets that "non subjacet regulis Donati:" certain of its special rights are never in dispute. In various places the music shows a gentle docility, but where a process of adaptation or a definite formula is used, it hardly permits of changes *ad libitum*, except in some unimportant note or interval. Thus, uniformity and consistency are shown in those pieces even where one would suppose that there was nothing but personal whim or individual fancy to determine the form.

The student of plainchant, after having gathered all these observations from his table, can now proceed to make an adaptation to a new text. But how? Not infrequently he finds himself on a Procrustean bed, even though, according to all appearances, he may have conceived hopes of good success. I was told how Dom Mocquereau once essayed to adapt to some new words the melody of the magnificent Introit, "Reminiscere;" but after trying again and again, his weary hand fell upon the page, and when he took up the pen it was only to write over it—I can well imagine with what a hasty gesture—"Inimitable." How often will you be driven to search for another melody; and that, owing to an apparently trifling reason, the position of an accent, or the sequence of certain syllables, etc. What right have you to suppose that in such a case the ancients would have done as you would wish to do in order to save yourselves trouble and research, when the comparative tables show so great a variety, and yet do not suggest a single one that can be made use of?

On the other hand, cases are not rare where the student quite consciously attains to positive laws of composition, and then feels himself free, as if he were one of the old composers, and in a position to justify his work in the minutest particulars. The discovery of some of these laws has already passed into the teaching of plainsong: I refer

to the laws of the "*cursus*," as found in the music of simple psalmody, or in the ornate psalmody of the Introit, and in that of the Responsories, and even in compositions of frequent other occurrence in the liturgy. This discovery is due to Dom Mocquereau—see *Paléographie Musicale*, vol. 4—vastly to our practical advantage, as well as being a gain from the point of view of esthetics and of history, so far as it has to do with the earliest origin of the liturgical chant.

To the art of adaptation that of centonisation is akin. By centonisation I mean composing a new melody with passages taken from different parts of the Gregorian repertory. In this we shall naturally expect to find more freedom, but this liberty is not mere license, and even here there must be limits which must not be transgressed for reasons of mode or style, rhythm or melody, reasons liturgical or morphological. It is always the old melodic language that sets the rules, against which neither the taste nor fashion of to-day, nor the requirements of the modern musical ear, can avail to make good any prescriptive claims. Who can definitely lay down these limits for us? We shall find that we must always come back to the comparative method with its own proper instrument—the tables.

But all this means time!

This is just what I have so often heard or read of. A main charge brought against the Benedictines is that of being so *slow*. It is, however, inevitable with the method of which we have been speaking, and there is indeed no need to insist upon it. In such studies as these the Italian proverb holds good: "Little haste goes fair and far." Eagerness to rush things through is no part of the Benedictine temper and training, which aim above all at making sure of doing well. To perceive that *serit alteri saeculo* does not disquiet them, provided that others may finally reap the fruit of the Truth. How great are the disadvantages of hasty and faulty inferences? One of the foremost of these is that of casting a dim and sinister light upon

truths already won; the lesser disadvantages of setting hindrances in the path are never wanting. What stands to win by the labors of the Benedictine—and he knows it well—is the Church, with her holy liturgy—*opus Dei*—science, art, and the Order to which he has consecrated his life: but all these are immortal, and for one who is immortal everything comes in good time.

"J'ai le Plaisir de vous Présenter . . . ."

I think the time has now come to introduce to my readers the learned and modest workers in the *atelier* of Solesmes. For them work is a sacred duty: the work-shop is a sanctuary, the codex they have to study is their altar of sacrifice. There they live month after month and year after year. Starting in the early morning with the "*Opus Dei*," they proceed from the Church to the *atelier* to study the musical texts. From Church they bring with them a practical experience which is full of feelings, memories, and observations, that impart life to the written word of the manuscripts. From the *atelier* they carry back to Church the mystical voice of antiquity which they interpret with a new meaning to themselves and for the faithful, to whom the antique seems to enshrine a fresh beauty, since the new is only a vivid renewal of the old.

First of all comes Dom André Mocquereau. He, with the counsel and encouragement of the Right Reverend Paul Delatte, is the founder and originator of the paleographic studies of Solesmes. It was he who, with Dom Cabrol, fifteen years ago, undertook the first Gregorian journey across Europe. He, too, is the founder of the *Paléographie Musicale*, wherein he has published studies, of which even one alone would suffice to bind his name for ever to the history of the restoration of the sacred chant. In his love of art and of the Church he conceived his plan on a grand scale, but what work it meant to bring it out into the light! Indeed, if his offspring is now alive and flourishing, he acknowledges that he owes it to a heavenly

grace. Therefore it is that Notre Dame of Chartres receives the testimony of filial gratitude of the dedication at the beginning of the seventh volume of the *Paléographie* with its prophetic druidic motto—"*Virgini parituræ.*" From his very cradle Dom Mocquereau relished and rejoiced in music, and as a young man practised it with ardor and enthusiasm. On the threshold of the monastery the Gregorian chant revealed to him new horizons and stirred him to the depths as if it were a fresh revelation from heaven. His own strong feeling, transformed into a solid system of teaching, he has been striving for more than twenty years to infuse into others who are around him or who are living far away. And God has answered his prayers!

A band of young and quite youthful monks work eagerly under his guidance. There is Father Eudine, the learned and popular lecturer in English at the annual Summer School; Father Amand Ménager and Father Paul Planchon, the intrepid travellers and photographers; Father Mesnagé and Father Chauvin, the able constructors of comparative tables and investigators of neums, and Father Gabriel Beyssac, of Bordeaux, ever ardent and amiable, the most erudite and fluent of guides to the neumatic records. All these, and others too, when required, are daily busied with the manuscripts.

Nor are they there only on their own account. At every request of either visitor or student, all these riches of materials, all this mass of studies and observations, are communicated with a readiness and natural amiability which are delightful and which recall the words of St. Paul: "*Sine invidia communico.*" The hospitality of the Benedictines never belies itself. Ever "*hilares datores*," may they win the blessing of God; and may the learned and artistic public come to know them, through having the joy of feeling the gratitude they owe them, as does and ever will do the humble writer of these pages.

R. Baralli.

Lucca.

GREGORIAN RHYTHM.

(Continued.)

A Theoretical and Practical Course, by

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Chapter XI.—Rests.

151. Rests exist in Plainchant as in all other music, although the neumatic notation does not show them. As they naturally occur at the end of phrases and periods, this is the fitting time to speak of them, though briefly, to show that they have not been overlooked.

Let it now suffice to lay down two main principles:

1. "Silences are as much the constituent elements of rhythmical composition as the sounds which they replace."[1]

2. Silences have exactly the same quantitative value as sounded notes or syllables.

This is a law of music of all periods. In Greek music, it is so: in measured and polyphonic music, it holds also: in our modern music, our rests, half-rests, quarter-rests, etc., are equivalent to minims, crotchets, quavers, semiquavers, etc.[2]

Later on we shall show the applications of these two principles to Gregorian melodies.

Chapter XII.—Schemes of Plainsong Rhythms.

152. Schemes of Simple Rhythms. An elementary or simple rhythm has only *one* arsis and *one* thesis.

[1] Gevaert. *Musique de l'antiquité*, II, 66.

[2] *Cf. Paléographie Musicale*, VII, pp. 261 *et seq.*

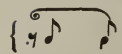
Nos.	Extent.	Division.	Beats to Arsis.	Beats to Thesis.
		A. T.		
1	2 units		1	1

Fig. 96

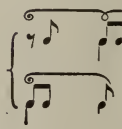
2	3 units		1	2
3			2	1

Fig. 97

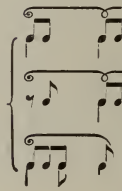
4	4 units		2	2
5			1	3
6			3	1

Fig. 98

7	5 units		3	2
8			2	3

Fig. 99

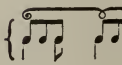
9	6 units		3	3

Fig. 100

153. So then the smallest rhythm comprises two units and the largest six.

With the same number of units different varieties of rhythms are obtained by changing the place of the thesis:

With three units two rhythms are obtainable: Nos. 2 and 3.

With four units three rhythms are obtainable: 4, 5 and 6.

With five units two rhythms are obtainable: 7 and 8.

154. Further, each compound beat, whether binary or ternary, may occur in one or other of the three forms, distinctive, contracted or mixed (see No. 39). Thus the rhythm of Fig. 100, which comprises six units, may occur in any one of the following forms:

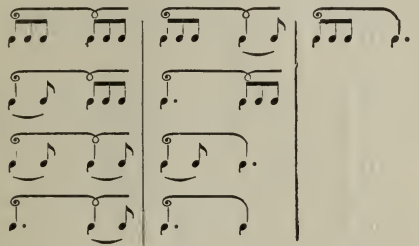


Fig. 101

It is enough to point this out once for all. It is unnecessary to enter more fully into all these details, the special application of which will be more fully seen in longer rhythms made up of three, four, and five compound beats.

155. Schemes of compound rhythms.

A *compound* rhythm is one which has *more* than one arsis or *more* than one thesis.

156. A. Rhythms of three compound beats.

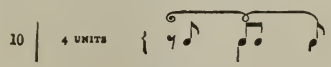


Fig. 102

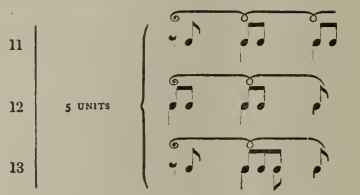


Fig. 103

Fig. 104

Fig. 105

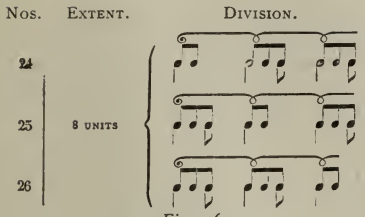


Fig. 106

Fig. 107

N. B.—With these units other rhythmical combinations are possible; only the principal ones have been noted.

157. B. Rhythms of four compound beats.

Fig. 108

158. C. Rhythms of five compound beats.

Fig. 109

The largest possible rhythm of five compound beats consists of fifteen units.

Rhythms occur with *six compound beats* and even more. We have, however, said enough already to explain their structure and internal subdivision. The largest rhythm of six compound beats consists of eighteen units, and the largest of *seven compound beats* has twenty-one units. In artificial rhythm Aristoxenus admits measures composed of twenty-five units, and this was his largest measure. Such fixed numbers must not be laid down for Plainchant; phrases made of such a succession of compound beats may be more or less extended.

159. The above theoretical outline is enough to give the

student a few primary notions of the structure of Gregorian rhythms, from the simplest to the most involved. These schemes may at the outset appear bare, but these lifeless forms will soon be adorned and kindled into life. These dry skeletons will before long be used to support and sustain melodies and words, and then their beauty, life, and wonderful variety will appear.

160. But before passing on to the study of Melody set to Rhythm, which is the subject of the second Part of this Course, we must make a more thorough examination of the nature of rhythm, briefly setting forth:

1. The reality and the special character of the rhythmical movement of sound; from the study of which we shall gather for the use of choir-masters precise rules of chironomy, or of the way in which to express the movement of the melody and rhythm by means of gestures.

2. The differences and relations existing between Rhythm and measure or fixed time.

And, lastly, we shall add a few words about syncopation, with which our first Part will be brought to a close.

Chapter XIII.—Rhythmical Movement.

I. The Reality and Nature of the Rhythmical Movement.

161. The Reality of the Rhythmical Movement. In modern times the reality of the rhythmical movement in music, whether vocal or instrumental, has been disputed. This is doubtless because, as has been well said by M. Lionel Dauriac, "since the establishment of exact sciences in dealing with nature, such as those of mechanics and astronomy, the idea of movement has been bound up with the idea of space, and that much more rigidly than was the case with the ancients, especially in the age of Aristotelian physics. In modern philosophy motion means 'change of place,' in Aristotelian philosophy motion meant 'change' Change of locality was only one kind of motion."[1] Further,

[1] Lionel Dauriac. *Essai sur l'Esprit musical*, p. 59. Paris, 1904

from the point of view of the ancients, nothing was more real than rhythmical movement, whether it was perceived by the eyes, like dancing, or whether it appealed to the ear, like poetry and music. All their rhythmical theories were summed up in one idea, which they repeated in many forms—the right ordering of movement. Rhythm, melody, and, in a word, music, was the science of beautiful movement.

162. It was only after getting to the root of the matter that the Greeks and Romans gave the name of Arts of Movement or of Numbers to poetry, music, and dancing.

Essentially, indeed, these arts are subject to change: their very existence implies succession and runs on, as it were, little by little in time. The hand, which makes a gesture, the body, which in dancing describes a graceful curve, achieve a movement. This is local movement, the passage from one place to another. The voice, which utters a sentence, declaims a verse, or sings a melody, also moves in a fashion, and in quite as real a sense. It proceeds from its first utterance to the last syllable, passing through all the intermediate syllables in succession. In this progression it imitates the motion of a man in walking or dancing; or rather that of a ball in bouncing: it rises, falls, and rises again, and thus passes from step to step, from touch-point to touch-point, till the final stopping-point is reached, where the sentence, melody, or rhythm, comes to an end.

The movement, indeed, is no longer local, but vocal, but it is nevertheless real; it fulfills the conditions of a true movement, which is, in fine, the transition from one state to another, the voice passing from one note to another, from a short to a long one, and so on.[1]

163. Nature of the Vocal Movement. Although vocal movement is a real movement, it is of a far higher nature

[1] Long ago Aristoxenus remarked: "The voice *moves* in singing as the body does in walking or dancing." ARISTOX., *Rhythmics*, edit. Feussner, III.

than mechanical or animal movement. "Man has a voice, and this voice represents the most vital part of his being in the best of its power and purity; it is the echo of his deepest, inmost essence. . . . . The human voice is so blended with the vital principle that all languages note its identity or its deep and intimate analogy therewith. Speech is but breath, and this breath is the very spirit, soul and the immaterial principle of life. Extended form, palpable and visible, is in fact a condition of humanity, but movement is its essence, and the voice is a form of movement; and movement is immaterial, and the sound of the voice is impalpable and immaterial."[1]

164. This is what explains the subtlety, the freedom, the power, and the infinite variety of the nuances of vocal rhythm; this is especially what explains how rhythmical movements and the rhythmical ictus, which mark them off, are often of the same nature as the voice itself, that is to say, delicate, impalpable, imponderable.

165. It is hard to make people realize this imponderability of melody and rhythm in these days when music has been subjugated to force and to fixed time. We meet with the same questions over and over again: How can the rhythmical ictus-beats of the beginning of a time-bar be otherwise than strong? Are they not firm and solid stepping-stones, which carry and bear up the whole weight of the rhythmical structure? They are the ictus, the stroke, the down-beat, and therefore the strong beat, and how can a down-beat possibly be weak or at any rate lighter and weaker than an up-beat? And in order to justify these inferences, comparisons are borrowed from the motion or falls of solid bodies coming to the ground with a more or less loud noise, such as the fall of a hammer on the anvil or the stout tramp of a marching regiment.

All this teaching has a grave defect; it relies on examples taken from pure matter; but in music, vocal or instrumental, and especially in Gregorian music, which is the most noble

[1] A. E. Chaignet, *Le Principe de la science du Beau*, p. 588.

and spiritual of all, we are as far as possible from material things.

166. Indeed, the fall of a dead heavy body can only be loud and strong, like the hammer rebounding on the anvil; but there is nothing like this heavy fall in a cadence of musical rhythm. Furthermore, nature herself may provide us with examples of gentler falls. The lighter the falling body the less heavy the fall. The flight of a bird, which at each wing-beat presses lightly on the air in order to gather a fresh *élan;* the wavering of a snow-flake in its slow descent till it finally touches the ground, come much nearer to the immaterial reality of vocal motion and rhythm. Nevertheless even here one cannot escape from a material element, an inevitable ponderableness. All these images are too material to express the exquisite delicacy, the fine spirituality of Gregorian rhythmical movement. Vocal movement, especially that of the Gregorian melodies, borrows as little as possible from what is material. It moves, but invisibly; it progresses, but with lightness. "The Beautiful," says Nietzsche, "is light: what is Divine ever moves on dainty feet,"[1] and what is purer or more divine than Plainsong? It would be even more accurate to say that it flies with unhasting, graceful strokes of wing: but all this is inadequate to express the reality, because it belongs to what is material.

167. For the voice moves neither at haphazard nor mechanically: its *élans* and falls are rather of a spiritual than of a material character, swayed as it is by a vital and spontaneous force, which freely and intelligently imparts to it something of its own immateriality. The artist in singing liberates his soul, exteriorizes his thoughts and feelings, thus giving expression to their finest *nuances*. Master of his voice, he subjects it quite freely to his control so far as length, strength, pitch, and expression are concerned. He prolongs at his desire the duration of his *élans* and falls, he deploys according to his fancy, like a painter, the colors

[1] Quoted in *Revue musicale*, 2, p. 75.

and infinite variety of shadings on the lines of his design, the depth and lightness of sound: he displays the outlines of his melodies in a thousand meanderings, and all that with due regard to these requirements of right order and true proportion which go to make up one of his most delicate faculties, taste and the esthetic sense. Here we are far from the mechanical hammering of the blacksmith on the anvil, and far from the animal motion of a bird beating up and down with its wings.

168. The measure of fixed time is too often deadening: at any rate it represents what is merely animal and mechanical, which one cannot get away from, since we are compounded of body and soul; but let us have it as little as possible. We must be on our guard, for mere force will always bring us back to what is material, to the stroke of the hammer on the anvil, or to the piston-push of the steam engine. Its use in Gregorian rhythm, which is so ethereal and virginal, must be incessantly moderated by the immaterial power which brings it into being.

II. TERMINOLOGY OF VOCAL MOVEMENT.

169. Hence to speak of movement is not mere metaphor when we are referring to the rhythmical movement either of music or of speech. It is not a purely figurative expression which finds its symbol in local movement: this movement although immaterial is also real. As local movement, however, from the very fact that it is material and appeals to sight, is more easily perceived and consequently more easily described, it is only natural to take it as an example in giving explanations of vocal rhythm. This is, indeed, precisely what was done by the Greeks. The frequent simultaneous exercise of the three arts of movement, poetry, music, dancing, led them to make use of a single musical terminology. They borrowed from the local rhythmical movement of dancing two clear and luminous expressions, and applied them to the rhythmical movement of sound, whether vocal or instrumental.

170. In dancing they called the ascending movement, the *élan* of the body, *elevatio, arsis:* and the fall or alighting of the body at the end of its movement they called *positio, depositio, thesis.*

Consequently they used *arsis* in music and poetry when they spoke of the rise or *élan* of sounds or syllables, which coincided with the *élan* of the body, and *depositio, thesis,* when they spoke of the fall or ending of sounds or syllables, which were sung at the moment when the dancers touched the ground, either to take a fresh spring or a momentary rest, or else to finish their course and to attain a final resting-place. It is from the motions of the dancers that we have obtained the words arsis and thesis. Arsis is used of the beginning and thesis of the end of a dance movement.

When poetry and music were produced without reference to dancing, the terms arsis and thesis were not at all modified, but there too they still corresponded with corporal movements of rise and fall, made by the coryphæus, the conductor of the choir, who marked the rhythmical undulations with hand or foot.

171. Thus we get to the origin and creation of these two terms, the fortunes of which have been somewhat diversified. At their source let us stay, not troubling ourselves about the contradictory meanings which were afterwards attributed to them. And in order to keep them in their primitive acceptation, special pains must be taken, too, not to confuse them with the notions of strength and weakness. They only mean—*arsis,* rise, and *thesis,* fall—and nothing more.

172. For this reason they were later on applied to melody with perfect accuracy. The melodic arsis is a rise in the scale of notes: the thesis means a fall of the voice. Here, too, the notion of force or of weakness is entirely to seek.

[*To be Continued.*]

Letters to the Editor.

IN RE "PLAY THAT."

Sir:—

The article which appeared in your Easter number under the heading of "Play That" makes it quite clear that a number of churches would be in favor of Vespers if a simple form of chant could be adopted for the Antiphons. I therefore venture to send such a chant, which is easy to commit to memory and agreeable to both singer and listener.

With this chant it is possible to sing the Vespers proper to any feast, no matter how long or short the Antiphon may be.

Most of the Vesper hymns can be sung to an "O Salutaris" tune, and for the six-lined hymns the "Tantum Ergo" melody will be found suitable.

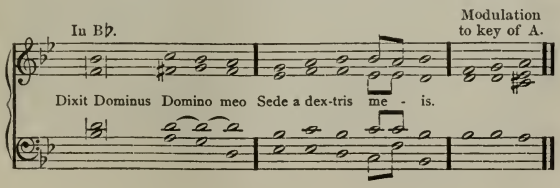
There are plenty of simple settings of the "Salve Regina," "Alma," etc.

Those who would wish to chant the Psalms in a uniform manner ought to take advantage of Dr. Haberl's "Psalterium Vespertinum," containing every psalm, fully printed in bold type with the music above it and all the breathing places clearly indicated, also the "Deus in adjutorium," "Magnificats" and all possible versicles and responses, with an index showing clearly the correct Psalms and tones for each Sunday and feast. The cost of this book is about one shilling, bound.

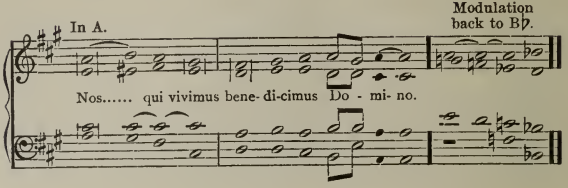
If Tone 1, 2, 3, 5 or 8 be required for the Psalm, play the Antiphons in B flat.

Arr. T. J. B.

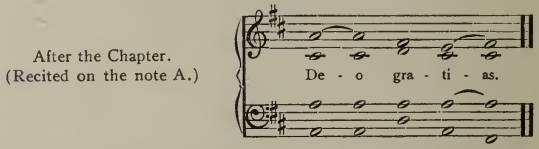
Chant for Antiphons before and after the Psalms and the "Magnificat."



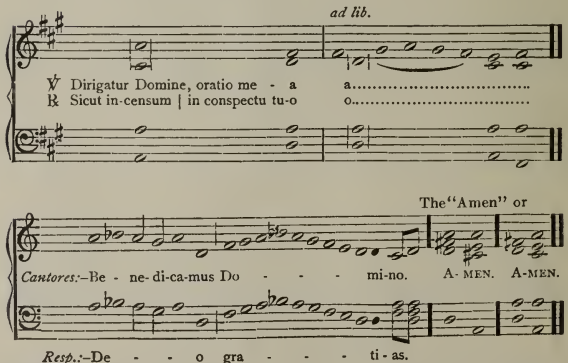
If the Psalm is to be sung to Tone 4, 7 or "peregrinus," play Antiphon in A.



Even the "Deus in adjutorium," as also the Psalms, could be sung to the above chant, if necessity arose.



Vers. and Responses after the Hymn. Text according to the feast.


ad lib.
℣ Dirigatur Domine, oratio me - a a.....
℟ Sicut in-censum | in conspectu tu-o o.....
The "Amen" or
Cantores:–Be - ne- di-ca-mus Do - - - - mi-no. A- MEN. A-MEN.
Resp.:–De - - - o gra - - - - ti - as.

T. J. BORDONEL.

Liverpool, England.

"STUMBLING-BLOCKS."

Sir:—

The Delegate Apostolic, His Excellency Mgr. Falconio, has expressed his opinion about the progress of the Church-music reform movement in unequivocal terms. In his Introduction to the Dolphin *Manual of Church Music* he has most forcibly reminded priests of their duty to provide becoming music at the solemnities of public worship. This call for an accelerando in complying with the requirements of the encyclical of November, 1903, has been badly needed here, for every one has been choosing his own tempo in the matter, and adagio was never more popular. Some progress toward the consummation of the reforms commanded by the Holy Father can be reported already, and those most interested in the enterprise here in America are glad to say that not *all* of our dioceses have failed to readjust their music to fit the traditions which the Holy Father has ordered us to resuscitate.

But we are moving along too slowly and feebly for such an energetic race. We really have not accomplished very much. We could do a great deal more. What is the trouble?

There are three things that seem to be coöperating most successfully in this country against the interests of the *Motu proprio*. Doubtless there are other stumbling-blocks in the way, too, but the three I am about to set down are the most formidable opponents the enterprise has to reckon with at present. These are— 1. The tactics of those engaged in discussing matters pertaining to the reform; 2. The attitude which those most intimately concerned have seen fit to adopt toward it; 3. The dearth of the choirmasters competent for immediate work.

I.

I am convinced that the method we have chosen for attacking the abuses and effecting the desired changes is in itself a most serious stumbling-block in the path of the project.

The productive scholarship of the plainchant revivalists in these days is truly remarkable. This unwonted literary activity on the part of Church musicians must be regarded as an earnest of spreading zeal to effect a general introduction of the reforms so forcibly imposed upon us by the Pope. And of course these new grammars of plainchant, hand-books of instruction and

other books of this kind which found their inspiration in the *Motu proprio* of November, 1903, have done much to facilitate the unsophisticated modern musician's debut into the society of the *podatus* and *porrectus*. So far so good. But what else have they done? Have they touched the heart of the question? What is being done to put the enterprise upon a more practical basis? While ink has been flowing so freely in the defense of different methods of singing the chants, who has been urging the disbanding of the west-end gallery improprieties? Diocesan commissions are busy purifying and revising the music sung in their respective dioceses. But has the practical side of the movement a half-dozen advocates? Why do not more musicians lend their experience to help replace the present-day unecclesiastical style of choirs by liturgical choirs formed after the best Catholic traditions and according to the model proposed by Pius X? Where are the hand-books that point the way to accomplish this most important detail of the reform? We wish that they would come to light, for they are sorely needed. A bird's-eye view of the musical situation in the Church at home reveals that the fate of this movement does not hinge upon the adoption of this or that edition of the Gregorian melodies. It must be plain to all who have looked into the question below the surface that matters of repertoire have no right to our first attention. Catholic musicians in the United States must have their thoughts directed—almost exclusively for a while—upon the matter of organizing and properly training liturgical choirs. Things must be turned upside down here before we may feel free to enter upon the discussion of any questions of speculative interest.

Let us first try more earnestly to settle the problems attendant upon the installation of boys' and men's choirs before we allow the examination of "old manuscripts" to absorb all our energy.

It is needless to remind any one who has read the *Motu proprio* that there are two distinct divisions in the legislation of that document, one treating of the music to be rendered and the other concerning the proper way of rendering it. But it is necessary to insist that the latter concerns us more just now than the former, although we shall have to make some very serious changes in our repertoires, too, to meet the requirements of the encyclical before we shall have done with it. In countries where male choirs have never given way to *chignon* choruses, the puri-

fication of ecclesiastical music naturally takes its start in matters of repertory. Not so in America. An abnormal condition has been allowed to prevail here in respect to the personnel of church choirs, and our first efforts should be in the line of disbanding and reorganizing.

Until priests and choirmasters have been brought to realize that the starting-point for us is the fitting out of genuine ecclesiastical choirs, the enterprise will continue in swaddling clothes. If more articles demonstrating the possibility of maintaining such choirs are not written, and if manuals exhausting the department of boy-choir training are not more generally circulated among our musicians, we may be perfectly sure that Church music will remain unreformed in America.

The reform here must be radical. We have to commence with the unpleasant duty of inviting the ladies, who have rendered such willing services heretofore, to bid adieu to the choir-gallery. If existing conditions be not subverted, then we must be content to see the *Motu proprio* an egregious failure.

This is the conviction not only of the present writer but of others, too, who have gone over the ground more thoroughly and observed the situation with keener eyes.

Here is the long and short of it. It is a question of method. There are many earnest men engaged in urging the reform of repertoires. Let them change their tactics for a while and unite in more vigorous endeavor against the style of church-choir which forever remains unecclesiastical, and which the Holy Father has declared absolutely impermissible. Let them show the priests how easily they may have chancel-choirs, and let them put down on paper the result of their own valuable experiences, and then—but not till then—will publications bearing upon the "pulcherrimae quaestiones" of chant-singing bring forth fruit in abundance. We shall not have liturgical music until first we have liturgical singers.

II

Another stumbling-block in the way of a successful carrying out of the papal decree is the indifference that has characterized the attitude of not a few toward the movement from the start. It is not that anyone doubts the binding force of the encyclical. All are agreed upon that now, but a great many priests seem to be waiting for "something to turn up." Just what this "some-

thing" will contribute to better the situation is not quite clear. Almost everybody is loath to make a personal start. Initiative is lacking. Some flimsy excuse which its devotees of the abrogated style of church song may succeed in excogitating from embittered minds is considered ample justification to suspend the movement in an entire section. Eyes are turned toward Rome to see if the Pope really expects the American Church—so poor, so ill-equipped!—to comply with his precept. And all this time dust is gathering upon the document in which he imposes "its scrupulous observance upon all." In the meantime the ladies trill and sigh with the same assurance as of yore, in their impassioned rendition of arias adapted from the operas, and orchestras fiddle and blast away to the wildest of the prohibited compositions. Parodies still continue. Church services are still in very many places the occasion for Sunday concerts, allowing for some notable exceptions. The fugues in the Gloria and Credo are just as interminable as ever, and the personnel of Church choirs has not been interfered with. The amount of energy which has been expended to effect the reforms in many localities where resources abound, is zero. And then we are told by the few who think it necessary to apologize for their non-compliance, that it is impossible to conduct boys' and men's choirs in this country. Exactly why it is impossible they are unable to state. Surely there is plenty of material at hand—every parish has scores of eligible choristers. And surely the maintenance of a liturgical choir would not make too many demands upon the parochial treasury, for the outlay necessary to insure the services of a good chorus of boys and men would only in a few cases equal the expenditure willingly made in the days when *prime donne*, "mixed quartettes," and full orchestras were tolerated.

Not many have tried their hands yet, and until they have made a vigorous, sincere, and consistent attempt, they are not free to excuse themselves on the plea of impossibility. Experience is proving daily that many of the prima facie difficulties which frighten so many from undertaking the reforms, disappear when an earnest attack is made upon them.

III.

And then—the choirmasters! Where are they to be secured?

Who is competent to step into the chancel and conduct, from start to finish, a genuine liturgical service with a male choir? These are the questions our priests wish answered. Not a few urge this seeming dearth of properly-equipped choirmasters as the death-blow which will crush the reform movement to the ground. But why are our musicians, so brilliant in other branches of their art, incompetent to train boys' and men's choirs? Simply because no attempt has been made to persuade them to qualify themselves for this work. If the priests of each diocese would declare *una voce* that after a definite period of time all choirmasters who wish to retain their charges must be ready to sign contracts binding them to introduce the reforms, our musicians would lose no time in discovering to themselves the arcana of this department of the musical profession. Concerted action is needed. Clergy and musicians must work together. The means are everywhere at hand for earnest musicians readily to attain to the knowledge necessary for successful work as choirmasters. If priests want Gregorian-sanctuary-choir directors, let them say so, and stand their ground until they have secured them.

The non-Catholics have covered this land with tuneful boy-choirs. Every little village parish has its chancel choir, and every chancel choir has a competent choirmaster. Mr. G. Edward Stubbs, of New York City, has just told the readers of *The Living Church* that Catholic choirmasters are crassly ignorant of the art of managing male choirs. Whether this be true or false is of no consequence here, but it is true that if we are going to have good Church music our musicians must be urged most forcibly by the *priests* to study out the matter most carefully.

We can have choirmasters and boy-choirs and good liturgical music without much difficulty, if we go about the matter a little more energetically.

CLERICUS.

Washington, D. C.

A PLEA FOR PROGRESS.

Sir:—

I have been much interested by CHURCH MUSIC and feel urged to call attention to some points connected with the reformation in the musical part of the liturgical services. And first of all, it

seems to me that many clergymen, in their eagerness to press the reform inaugurated by Pius X, hit as far beyond the mark as Jonathan's arrows, by making it appear that plainchant is the only legitimate Church music. How many times since the publication of the famous *Motu proprio* have I had occasion to tell clergymen and laymen alike that it was not the Pope's intention to exclude or even discourage compositions of the old polyphonic school, or even the most modern compositions (so long as these are imbued with the right spirit).

I believe I have read almost every book and publication on plainchant which was accessible to me. I have sung and accompanied the Solesmes plainchant for the last twenty years (and that, too, almost every day, as we have a conventual High Mass every day). I love the simple old chant; but from a musical standpoint, I regard it only as an elementary phase in the development of music, as a stepping-stone to higher forms of music. The Ambrosian Chant, as I view it, was simply the music of the fourth century, as appropriated for Church functions by St. Ambrose. Two hundred years later, St. Gregory evidently found music in a more advanced stage, and did not hesitate to appropriate this higher development of musical forms for the sacred liturgy. Why should *we* now disregard the gigantic progress which music has made since the times of St. Gregory, particularly during the last two centuries? Why should music be the only art which must not be allowed to serve God in its highest development?

In architecture, we do not urge an exclusive *jus existendi* for the Byzantine style in which the old basilica of St. Ambrose is built; we do not frown on the later Gothic and Roman styles, or even on modern Renaissance architecture. In painting, the Beuronese art school, about thirty years ago, called a halt on all modern development in art, by condemning it as effeminate, undignified, and unecclesiastical, and demanded a general return to the awkward, unbending, and forbidding lines of the old Byzantine style. As far as I know, the Beuronese artists have signally failed in their efforts to effect the intended reform or even to arouse general interest. If the old Byzantine school used those straight, angular lines, for the human form, because they were unfamiliar with anatomy, shall we, who know better, imitate them? And if the composers of the plainchant did not know

harmony and counterpoint and the chromatic scale, shall we, after a steady progress for a thousand years, forego all these improvements, so laboriously acquired, and not use them in the service of the Most High? *Optimum Deo!*

I regard *him* as the coming genius, who will combine modern progress in music with the ancient spirit of the Church. When in the sixteenth century Church music had become degenerate and frivolous (as in our own times), and the suggestion was made to effect a reform by proscribing from liturgical services every other music except plainchant, Palestrina arose in the might of his creative genius and saved the musical progress of his time for the Church, by publishing his wonderful compositions in which he combined the highest skill in counterpoint with the spirit which pulsates in the plainchant. Thus he became the father of a new epoch, and the savior of advanced forms in Church music.

I have a presentiment that the new Italian masters, Don Perosi and Giuseppe Ferrata, will do a service to Church music in the twentieth century similar to that done by Palestrina in the sixteenth century. Ferrata, in his sublime *Messe Solennelle* and in his *Missa SS. Rosarii*, is as modern in his use of startling harmonic progressions, as Richard Wagner; as skilled in counterpoint as Bach; as unique in the use of chroma as Richard Strauss, and yet his Masses are permeated by that spirit of devotion, gravity, and religious self-restraint, which the Church, through Pope Pius X, demands.

I fear that you may regard me as lax, reactionary, and half-schismatic in this matter. But God forbid that I should oppose the reform demanded by the Holy Father. On the contrary, I hail it with delight. I only wish to interpret discreetly the provisions of that reform. I believe that real, live musicians, like Perosi and Ferrata, will eventually have a word to say in this reform movement.

To make a résumé of my position in this reform movement—I love plainchant, first, for a religious reason, as the great heritage descending to us from the early Fathers of the Church; secondly, for a historical reason, as we love old temples and sacred shrines; thirdly, for a utilitarian reason, because nothing but plainchant will give us that one Catholic and Apostolic congregational singing which is so much needed in our days and so

much desired by the Supreme Pontiff; fourthly, for an artistic reason, because the traditional chant, although belonging to a period of musical imperfection, is as perfect and unsurpassed in its own kind as Homer's *Iliad* is perfect in its own class of poetry. But I would not go so far as to say that, from a musical standpoint, plainchant is *the* embodiment of *all* that is beautiful in the liturgy and the only appropriate musical expression of the sacred texts.

D. WAEDENSCHWILER, O.S.B.

Mt. Angel, Oregon.

ENUNCIATION AND PRONUNCIATION.

Sir:—

There are two points in connexion with choir singing, applicable alike to mixed and male choirs, which CHURCH MUSIC could take up with advantage, viz. pronunciation and enunciation.

The question of pronunciation, I shall not dwell upon. Under separate cover I am sending you copy of *La Semaine Religieuse*, the official organ of the Archbishop of Montreal, Canada, in which this subject is treated. You may not have seen this.

But the enunciation of our choirs, both as to English and Latin, ought to be remedied if possible.

A few Sundays ago I was at the——'s church in Chicago, for High Mass. There they have a sanctuary choir of men and boys which gives promise of doing good work after more training. During the singing I strained my ears to discover whether it was Latin or English. Again during the Recessional I was at sea. Thinking that my ears were at fault I asked a lady beside me, and she was unable to distinguish a single word. At the door of the church I was informed by one of the Brothers that they had sung in English.

A method which I had adopted to insure clearness of enunciation and uniformity of pronunciation among my singers was to compel each member of the choir to recite syllable by syllable the mass or hymn before we ever attempted to sing a note.

Especially is such a method required when dealing with children.

Too much stress cannot be placed on the importance of this phase of the choir work.

JACQUES.

Detroit, Mich.

DE LA SALLE TRAINING COLLEGE.

Sir:—

Although I have not the pleasure of knowing you, yet my father, Mr. J. F. Murray, has often spoken of you to me. So I venture to send herewith a paper containing an account of the celebration of the feast of St. John Baptist de la Salle. It will be possibly of interest to one who is bearing such an honored part in the great movement for the reform of our Church music. I was at the August session last year of the Isle of Wight Summer School, and the knowledge I gained there I have turned to account in my work at this college, where I am organist and Professor of Music. It is a Training College for teachers of primary schools. In addition to an ordinary course we have a regular course of lectures and exercises in Plainsong, which I give to the students in their second or final year of training. I give two lectures a week, and at each there is practice of singing Plainsong. The knowledge thus gained by the students can be turned to account when they leave, and by that means I hope to see boys' choirs organized in the country districts. Then the teachers can train these boys' choirs in Plainsong, and thus I think a great deal will be done for the propagation and popularization of Plainsong in Ireland. As an incentive to the students we award at the conclusion of the course, after an examination in the theory and practice of the chant, diplomas to those who qualify themselves in the subject. Every Sunday we have *Missa cantata*, at which the Proper of the Mass is sung by a schola formed from amongst the Brothers of the Community. Up to last summer we used the Ratisbon edition, but on my return from Appuldurcombe I got the liturgical books in Solesmes edition. On certain great feasts we have solemn high Mass. The Ordinary is sung by the body of the students, and a very high standard has been attained by them.

I may take this opportunity of expressing my appreciation of CHURCH MUSIC, which I get regularly and which I find of the greatest interest and utility.

W. HENRY MURRAY.

De la Salle Training College, Waterford, Ireland.

We take pleasure in subjoining the following extract from the printed account of the celebration:

Friday in that massive and beautiful educational institution at Newtown in this city—the De la Salle Training College—the feast of St. John Baptist De la Salle, the illustrious founder of the order of Christian Brothers of that name, was honored with great solemnity. The ceremonies, which were of an extremely impressive and brilliant character, opened with Solemn High Mass at 10 o'clock, the Most Rev. Dr. O'Connor, Lord Bishop of Armidale, presiding. The Rev. W. B. O'Donnell, P. P., St. Patrick's, was the celebrant: Rev. W. Kehoe, C. C., Cathedral, deacon, and Rev. Father O'Donoghue, Chaplain Good Shepherd Convent, sub-deacon. The assistant priest at the Throne was the Very Rev. C. F. Begley, Prior, O. S. F. The Proper of the Mass, as sung by the student brothers, was an excellent interpretation of plainchant, the Introit especially reminding one of the famous *Gaudeamus* of the Benedictines, and demonstrating the great harmony, rhythm and pathos of Church music properly rendered.

The choirs, senior and junior, sang the Ordinary, the Mass being "Missa de Angelis," according to the Solesmes setting, and seldom has there been heard such a perfect rendering in accordance with traditional methods. Professor Murray, the college organist, who we may remark is himself a disciple of Dom Mocquerau, and an ardent admirer and practiser of his style, is to be highly congratulated on the artistic finish evinced in the execution.

CONGREGATIONAL SINGING.

Sir:—

Our Holy Father Pius X has deserved well of the Catholic laity, and merits to be known in history to future generations as the layman's friend. Other popes may have ameliorated the conditions existing between priest and bishop, but the poor layman in the general press of affairs sometimes seems to have been forgotten in his lowly station. But in these blessed days all is changed. He, the parish priest of long ago, but now Christ's vicar, is dazzled not by the brilliancy of his environment, but sees, even now, in perfect light his lowly children, whose love in parish life he once so cherished. He is in very truth the layman's friend.

Behold now his greatest act of thoughtfulness, reaching out to

every member of the laity, the world over. It is no less than the restoration to the layman of his birthright. It is an entitling him to a royal inheritance, that of which many centuries ago he was deprived. Be the cause what it may, the wrong has been done. Now, however, the layman is to be exalted; and from his obscure condition as a mere looker-on in church service he is to be raised to the seats of princes, where it is permitted him to really and truly assist at, and participate in, the liturgy of the Church. His voice, hushed for centuries, is to be heard again in the praises of his Lord, and his heart is to burst forth anew into fervent songs of prayer, as laymen sang in the ages of faith long since past.

"God wills it." As the angels before the Great White Throne in one mighty chorus sing, so the faithful assembled before the throne of glory upon our altars are to join in one sweet, mighty strain. And why not? Are not the laity actual participants in the inspiring service of the Catholic Church? When the celebrant addresses them in solemn chant, is it not most fitting that they should respond with their own lips, giving voice to the fervor of their hearts? Painful indeed and unkind is the command that bids the soul thrilling with devotion to be still. And yet this has been the sad lot of the layman for generations, from the cradle to the grave. The hour when this injustice must cease, is come. A new David has been raised up to rule over his people, and his psalm is heard over land and sea: "Praise Him on well-sounding cymbals, praise Him on cymbals of joy; let every spirit praise our Lord."

How often in the past have we been first surprised and then annoyed at our inability to establish a bond of sympathy between the prayers we were uttering and the music in our churches. If we were of the number of those skilled in the flights of operatic song, the concert-hall too often, and not the House of God, was present to our thoughts. We enjoyed art for art's sake. The greatest lover of operatic music could never claim that the more artistic the execution the more spiritualized the prayer would ascend to heaven. If we were to be found among those not initiated into the delights of the artist, the service at which music would be presented would be shunned most persistently. If music in church service tends only to distract, be that distraction pleasant or unpleasant, it serves no laudable purpose, and

Heaven cannot look down with delight upon such a scene. The introduction of music into church services must be done with one intent, and that only, to assist in elevating the soul to God; this is its acknowledged warrant.

The local pastors of Christ's flock in our large cities may be pardoned if, of their own volition, they did not efface from church services the scenes befitting the opera before the Pope issued his *Motu proprio*. But once the law has been enacted and promulgated, the character of the obligation changes; what was optional has become obligatory; and what is of obligation cannot be ignored without scandal to the laity.

It must not be forgotten that the intelligent layman of to-day understands well the definition of the law to be "a rule of action, prescribed by the supreme power, commanding what is right and forbidding the contrary." The Holy Father, our supreme lawgiver, has spoken, and the rights of the laity in church music cannot longer be delayed with impunity. Local pastors must expect such obedience to their desires as they exhibit to the will of the Holy Father. They must preach by example; and it would be a strange error on their part to think that the laity may not be exceedingly disedified at what might be construed into a lack of promptitude in responding to the Pope's suggestions concerning reform in church music, now made clear to the whole world. It would be an unfortunate hour, when the laity would be obliged to appeal to higher authority to enforce the reforms called for. This undesirable action on the part of laymen, while possible, is almost too unseemly to think of. Its bare possibility, however, should not be forgotten by the clergy; for they will ever remember that they are enthroned in the people's affections only in that degree in which they are recognized by the laity as obedient to the chief pastor of us all. The laity look to their pastors for a spontaneity of behavior, born of love; and if this be perceived not to be forthcoming, the tenure of affection of the local pastor is threatened. Obedience to the least wish of the Holy Father is closer to the layman's heart than the local pastor may assume; and in this very truth lies a premonition. The laity will soon come to know that their rightful function in church music is not to listen merely, but vocally to assist. Should they come to learn, in due time, that their rights as genuine actors in church music have been sys-

tematically denied them, some of the clergy may forfeit that respect without which their success in the ministry is not assured.

The laity of to-day are, in many respects, unlike those of thirty years back. The presence of the Apostolic Delegate has brought the Catholic layman, as well as the priest, closer to the footstool of the Pope than ever before in the United States; and this proximity to Rome endears the laity to the Holy Father in a most praiseworthy manner.

When the Holy Father declared his intention to abolish the class of church music in vogue in our churches, and to supplant it with Plainsong, he certainly had in view the introduction of a kind of music to an excellence in which all the congregation could aspire. Plainsong and congregational singing are intimately allied; the establishing of the one means the fostering of the other. Congregational singing is the characteristic of countries and peoples whose ancient forms of church service have not been interrupted by penal laws. Congregational singing was abandoned in England and Ireland during the dark days of the Reformation. With the Protestant denominations congregational singing has never ceased to be encouraged. This active participation in church service is not the creature of the Reformation, but is a heritage received by the Reformers from the ages of faith. This inheritance the Catholics lost, the immediate consequence of centuries of oppression.

It is the certain desire of every ardent Catholic layman that the Church in the United States be the first to put into operation the law proclaimed by Pope Pius X, and that by so doing we earn everlasting praise from the Holy See as being her most obedient children.

A Catholic Layman.

Philadelphia, Pa.

CHURCH MUSIC IN CANADA.

Sir:—

During the past two months I have covered the dioceses of Ontario in Canada, a portion of the Province of Quebec, and portions of Vermont and New York State. It may be of interest to you to learn how I found matters in respect of the reform in Church music.

In Ontario, Canada, a few churches have eliminated the female

voices of the choir and are making fair progress with men and boys. Some tried to do without the women and girls, but quickly reverted to the old order of things; the greater number, however, have not so far done anything in the matter.

In the few churches where they succeed in rendering the Plainchant fairly well the priests are enthusiastic, and understand music well enough to teach the choirs themselves.

On Easter Sunday I was at the cathedral in ——— for High Mass. Here they are depending upon boys and men, and a sorrowful change has taken place. A few years ago this cathedral had one of the finest choirs in the Dominion of Canada. On the principal feasts they rendered the works of the great mass writers with full orchestral accompaniment. On such occasions, both at morning and evening services, there was rarely standing-room in the church. On Easter Sunday last, at High Mass, the church was not half-filled, despite the fact that the bishop pontificated and gave the Papal Benediction. The singing was so poor that the bishop referred to it, and said that he trusted that they would soon have congregational singing and then the women of the parish could join their voices.

I made inquiries regarding the trouble. The organist is not in sympathy with the Plainchant; the old singers will not join the crude material at hand; the rector of the cathedral is a priest devoid of the appreciation of musical sounds, and the young priest placed in charge of the choir, while having a fair ear and being fond of music, has had no musical training. The people care not to go to High Mass now, as the change is too severe.

In the province of Quebec one expects to hear Plainchant as a matter of course. Yet in the city of Quebec, at St. ——'s church, men and women still sing the modern music.

At the Basilica I heard the "Missa de Angelis" sung, the choir in the organ-loft and the boys in the sanctuary taking alternate sentences. The voices were numerous, and evidently they considered volume of tone of first importance. The following Sunday I heard the same Mass sung at the Jesuits' Church in Montreal. The rendering was very much better. Neither the upstairs choir nor the boys downstairs tried for effect, but sang without effort. Here also the pronunciation was much clearer and more perfect.

In Vermont, so far as I can learn, nothing has been done.

I attended the Pontifical High Mass at Albany Cathedral last Sunday. They still retain the female voices in the choir, but I note that they have modified the wording and have done away with the solos entirely. What surprised me very much was that the Introit, Gradual, etc., were sung by the girls from one of the Orphan Asylums. Their singing reflects great credit upon the person who trains them. There was a remarkable sureness and smoothness which I never heard equalled by male chanters. The sanctuary boys sang the responses, but their roughness and drawling was in strong contrast to the fine work of the girls.

So far as I can learn, no effort is being made in Albany diocese to adopt the Gregorian style of music, excepting in a few parishes where the priests are advocates of this style.

Eight times out of ten that I hear a Gregorian Mass sung it is sure to be the "Missa de Angelis." This has put a strange idea into my head.

Would it not be a good thing to make this Mass one to be sung every Sunday in the year, excepting on the principal feasts, in every church throughout the country? Every one then would know this Mass, and every one who wished could join in the singing. We never get tired of hearing the Preface of the Mass or the Pater Noster, be its rendition good, bad, or indifferent. On feasts we might let the gifted musicians hold forth with some more ornate production.

Let the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei be sung by the congregation, and the other liturgical portions of the Mass be taken by the regular choir where they have one. By adopting this one Mass all we should need would be an organist, and the people would do the rest.

TRAVELLER.

Amsterdam, N. Y.

HOW SHALL WE BEGIN?

Sir:—

How shall we begin? is the question asked by all those who, having charge of a choir, conscientiously mean to comply with the instructions of Pius X in regard to church music. The question has been ably answered in the very first article of the first number of CHURCH MUSIC as far as the majority of city

churches—those with ample means—is concerned. However, this is considering the case only under its more favorable aspect. Why leave aside other cases, even the most desperate, since the law makes no distinction between church and church? What about the minority of city churches, and the great majority of country churches—those with limited means, or no means at all?

Whilst the question is a very general one, and one which may be answered by simply advising to use all resources at hand, the practical use of them is precisely the kernel of the difficulty.

First of all, we may bear in mind that the country we live in is still young, and that in regard to the carrying out of many religious practices in their integrity we need not be ashamed to look up to older ones for patterns to go by.

This being the case, it must be conceded that since the days of Pepin and Charlemagne France has ever been the home of the Gregorian Chant. There it is used in every church. Very few churches use anything else, and when they do, only a few times in the year. There, most churches are without any organ. There, in most of the churches, the people take part in singing Mass, Vespers, and other functions, This a fact, or was a fact previous to the persecution raging there. Now comes the question, How was this accomplished? It may be unhesitatingly answered—the school-master was there. He was, without the help of an organ, competent to stand up in the sanctuary, surplice on, and sing all that the liturgy required the choir to sing. He was a choir in himself, and he was there all the time. It was his interest to teach boys and men how to sing and thus secure their help, yet he could do without them, and when with them it was he that imparted to them that support without which their efforts would generally have proved a failure.

As to the people, first of all, their children were taught in school how to read Latin. There was a time when pupils were taught to read Latin even before the vernacular. Saint John Baptist de la Salle was the first, on pedagogical principles, to make the change. As soon as the children could tolerably read their own language, they were given a Psalter to be used as a Latin reader. Then, as to Gregorian melodies, hearing nothing else from their infancy in the way of church music, they took to them as ducks to water. Having sung as children, they naturally sang as grown men and women—their enthusiasm for the Chant knew no bounds.

From this consideration we may infer that one man thoroughly grounded in the practice of the Gregorian Chant will suffice to have it properly carried out in every church.

As we have, in the minority of city churches and the majority of country churches, no such teacher on whom to depend, we may be tempted to say that with us the introduction of the Chant is out of the question, a thing simply impossible. But this is not the case. We claim that with goodwill, patience, and determination, the thing can easily enough be accomplished.

The question arises, Is there any way to replace the French teacher of ante-persecution days? In order to answer this, we must bear in mind that there is with us no church so poor but it can procure an organ of some kind, at least a reed-organ, or melodeon. Furthermore, we can hardly believe that there is a spot in the land where some kind of music teacher cannot be secured, competent enough to give the first lessons on the piano or melodeon; and, finally, where some bright boy could not be found, delighted to lend himself to sing and play the melodeon in the church.

As a beginning, let the priest introduce into his school, his Sunday-school, or his First Communion and Confirmation class, such a book as "The Complete Vespers of the B. V. M.," published by Fr. Pustet & Co., and costing only a few cents, and use it, first, as a Latin reader, and then as a book for Vespers on Sundays. A few lessons will suffice to impart the necessary knowledge. Let him, at the same time, pick out a good and bright boy and have him go through an elementary piano or organ method. This will take but a few months. After this let the music teacher make the lad read an elementary Grammar of Gregorian chant, such as the Rev. Norman Holly has lately published; and then the Kyriale, or "Ordinarium Missae," in both ancient and modern notations, each one explaining the other, may be put in his hands. Let the student play the melody with each hand—a very easy task when under the care of a music teacher of ordinary intelligence, even without any previous knowledge of the subject-matter.

This method of accompanying the Chant may not be very pleasing to our modern taste, accustomed, as we are, to harmonic effusions. However, it must be acknowledged that whilst it is the easiest, it is also the one best calculated not only to sustain,

but especially to lead singers with less danger than harmonized accompaniment, which is apt to confuse beginners and lead them astray. Let the pupil learn how to ascertain the *dominant* of each church Mode indicated at the beginning of each piece, and reduce it, say to the note "A," thereby requiring transposition in five of them out of eight, and, with the aid of his teacher, learn to accustom himself to play them all at sight in the tempo pointed out in the editions with modern music notation. In a very short time the playing and singing of the boy will prove a solid foundation whereon to build a choir. At this stage other boys may join him. All can practise at least once every week, and, behold, you have a sanctuary choir!

Some thirty years ago, and for several years, the writer of these lines had a boy choir in the organ loft, directed by a lady organist on the lines mentioned above. After the publication of the *Motu proprio* he lost no time in introducing the traditional Chant and testing his theory in regard to the building up of a sanctuary choir on the basis of the boy organist as a solid foundation for the proper rendering of it.

The material at hand was of the poorest kind. Only half-a-dozen boys of our congregation were living in town, and out of these only one afforded any hope of his being available. The lad was only eight years old. He was chosen to be the future organist and chorister of the sactuary choir. He was made to attend the weekly rehearsals of the choir, go through an elementary piano method, and then a very short organ method. Seven months afterwards he began to sing and play his part at Vespers and in less than two months more to play at Mass in the manner indicated. With the help of a few companions, he was enabled to intone and sing all that chanters are supposed to do, continue to sing with those in the organ-loft accompanied by the regular organist, sing alternately with them the Kyrie, Gloria and Sanctus. In fact, even alone, with a simple weekly rehearsal, he would have been able, with the help of his organ, to sing the whole Mass without breaking down, just as the French teacher could do.

Organ books, of an easy execution, are now in course of preparation, supplying the harmonization of the Gregorian melodies. As, with these, no transposition will be necessary, nothing will be easier than to play the melody with both hands. The ac-

companiment to the Ordinary of the Mass is in the press. As to the Gradual and Vesperal, it will take some time before their organ-part is published. In the meantime, the method I suggest will prove very available.

This performance may be far from the ideal conceived by some who seek something striking, of a theatrical nature. But this is not the ideal of church music. Those who have heard the choirs of the Solesmes Benedictines, now at Appuldurcombe, Isle of Wight, or of the Benedictines of the Beuron monastery, in Germany, are unanimous in praising the sweetness of the songs produced in a subdued voice, in a calm and impassionate manner.

Others may claim that there is nothing in Gregorian unless it be executed by a large number of men's voices. We will not indeed deny the influence of a large number of singers on a chant, much of which was constructed to be sung by a multitude; however, we contend that, sung even by one voice, it is not without its charms, even in a very large church; as witness the magnificence of the Preface, or of the Pater Noster, as sung by Pius IX, in St. Peter's Church, to the admiration of all those who had the happiness to hear him.

And again some will say, Why undergo so much trouble when it is so easy to learn some of those unison masses, composed for weak choirs? In reply, it may be said that it may do as a temporary shift to comply with the reform laws. However, it must be borne in mind that, as our people are moving so much from one place to another, instead of using this as an excuse to do nothing at all, being unable to hold our people together, we should lose no time in adopting a song that will be heard in every church in the land, where everyone, on the very first day of his coming, may feel entirely at home and may join in the singing.

The Gregorian Chant has a charm of its own, stands in no need of the organ to unfold its peculiar beauty, is of easy execution; in case of need, however, the organ will prove very effective, with the understanding that it should sound no louder than absolutely necessary in order to lead or sustain the voices.

Some may be tempted to smile at the simplicity of the method and of the execution here indicated; and yet, with it, a beginning will be made and the rest will take care of itself.

OLD-TIMER.

Chronicle and Comment.

The Music Supplement.

IN the June issue of Church Music appeared the Kyrie and Gloria of the Mass *Te, Christe, Supplices*, composed by the Rev. Ludwig Bonvin, S. J., at our request, to meet the needs of such choirs as may find it desirable to assign only one part to the voices of boys. The Credo of the same Mass appears in the present issue, the composer prefacing it with the following comment:—

To suit the title of the Mass and to obtain greater unity two themes of the Gregorian Kyrie *Te, Christe, supplices* have been used in the present Credo. The composition first brings into play the melody of the "Christe, eleison" in its first four measures, and introduces the same three times, each time in different rhythm and harmony.

At the beginning of the piece, the theme is merely put before us without further development; but when introduced the second time, at "Deum de Deo," its third and fourth measures are freely developed, so that it forms the whole musical structure as far as "Et incarnatus," freely, however, as has been said: the interval of the third (at "Deum verum" and "genitum") is changed first into a fourth (at "per quem,") and finally into a sixth (at "qui propter"). The aspect which the theme has assumed in the tenor at "genitum, non factum," is then, with still different rhythm and expanded form, worked out in imitative style at "per quem," etc.

The third assumption of the *Christe* theme is to be found at "Et unam sanctam" to the end of the Credo. On account of the increase of the time values and the repetition of several notes, the melody here becomes broadest and weightiest. It is presented in unison by the mezzo-soprano and the tenor, while the bass sings a contrapuntal part; but immediately after (at "Confiteor"), the theme is taken up by the bass, while the two other voices, in their turn, execute counter-subjects. Treated in the

manner described and arranged in the new rhythm which the text requires, the theme, unexpectedly and unintentionally, here assumed a psalmodic character; we seem to hear the third psalm-tone. We may, with some probability, suppose also that the original Gregorian composer was influenced by such a reminiscence, though perhaps no less unconsciously. From "Et expecto" till the end the third and fourth measures of the *Christe* are used.

The second melody which has been borrowed in this Credo from the old chant *Te, Christe, supplices* is the last "Kyrie." It appears in "Et resurrexit," though in inverted order, the more spirited last strains of the Kyrie having been put first, and the other parts worked out differently.

The Credo has also points of contact with the Gloria and thus renders the homogeneousness of the different parts of the Mass more obvious: the "Et incarnatus" resounds in the strains of the "Domine Fili" of the Gloria, the time values, however, being doubled. The organ accompaniment is, at this passage, raised to higher tone regions and the tone color thus obtained may well be said to produce an effect harmonizing with the mystery there placed before our minds. Strange to say, the "Crucifixus," so different in its expression, is the same melody, only carried to a lower position and shaded in the color of minor chords. In order to find this identity it is necessary to compare the organ accompaniment of both passages, since the voice-parts vary in their strains.

The rest of the melodic material in the Credo is new. In the article which refers to the Holy Ghost ("Et in Spiritum Sanctum") every one will at once discern an allusion to the hymn *Veni Creator*. It will also be noticed that it has been my endeavor to develop whole sections from the same melodic material in order to avoid, as far as possible, a breaking up into a number of small parts loosely strung together.

The "Unspeakable Boys."

A certain church in one of our large cities has for several years enjoyed the reputation of possessing a very finely managed "mixed choir," which has been trained to render musical masterpieces in the church building, not at

services which may be called strictly liturgical, but sometimes (we believe) in the place of Vespers on Sundays, sometimes in the later evening of the same days in connexion with certain devotional services. One of the parishioners having reported to a member of the choir a conversation on the subject of these sacred concerts—a conversation not conceived in praise of the custom—we have received from the aggrieved member of the choir the following letter. It touches several interesting points (which might be made the headings of long chapters of comment), and makes a gallant defense of oft-assailed but apparently inexpugnable musical outworks and citadels alike; but the point which has most interested us is the reference to boy-choristers—the "unspeakable boys:"

Miss —— has just been telling me how she had been hammering nails in the coffin of St. ——'s choir. While I must entirely agree with her, that any appearance of a desire to exploit the music in church to a commercial end is sadly out of place, I deeply regret the harm that such thoughtless criticism entails. Why should the higher object of this grand music be lost sight of and obscured by such unthinking judgments? Here we have an organization capable of rendering, in the most artistic and dignified manner, works which, when understood, bear a far more thrilling message to the soul than many a sermon. Take, for example, Verdi's *Requiem*. It was not pleasant to be asked if you have "heard Verdi" in your church; but for one tactless, commonplace person who would think of the performance in that material way, there were great numbers who were alive to its spiritual significance, as was attested by their respectful deportment and their absorbed following of the English translation of the text which had been provided. A non-Catholic friend of mine to whom I had lent my prayer-book that she might be able to follow the Benediction service, was deeply impressed with everything that she saw and heard, and requested me to let her keep the book, as "there were so many interesting things in it she wished to read;" and as she is a woman of very wide culture, I feel sure that she will not fail to gain a clearer view of Catholic matters. My object in writing to you is to beg you to bear in

mind this side of the question when St. ——'s choir comes up for criticism. Of course, personally, I state freely that I anticipate with horror the substitution of the unspeakable boys for our fine choir. We have them from time to time, even now, alas! I thought during the Litany of the Saints, the other night, that if I died while listening to—I mean suffering from—this flat, false, nasal performance, that I must surely be forgiven for every sin of the ears I had ever been guilty of.

It is not in any perfunctory manner that we freely declare our sincerest sympathy with our correspondent in respect of such "unspeakable boys" as these must have been. On the other hand, as there are well-trained and ill-trained "mixed choirs," so there are well-trained and ill-trained "boy-choirs." We have found some "mixed-choirs" quite as "unspeakable" as the boys criticized in the letter, and with much less of possible palliation for their unspeakableness. For alas! the training of boys' voices is a little understood art, even amongst widely-cultured musicians. I wonder if our correspondent ever heard a properly trained "boy-choir?"

Apropos, a Reverend correspondent in Washington, D. C., calls our attention to an article on "Sanctuary Choirs in Catholic Churches in Providence" (R. I.) in the (Providence) *Sunday Tribune*, from which we take pleasure in quoting the following paragraphs:

Within the past two years a lively interest has been awakened in the musical circles of Providence by the maintenance in two of our most prominent Roman Catholic parishes of sanctuary choirs, equipped and conducted in the same style as those "boy choirs" which for centuries have been the glory of the European cathedrals. The choirs referred to are those of SS. Peter and Paul's Cathedral and of the Church of the Blessed Sacrament.

Their existence cannot be said to be the direct outgrowth of that famous encyclical of Pope Pius X which startled the musical world three years ago, but the fact remains that these churches have been the first in Providence to carry out the injunctions of the encyclical, and if the Rev. Fr. Simmons of the

Blessed Sacrament parish had long cherished the opportunity to support such a choir as that which graces his church to-day, it is likewise true that the sentiment which the wishes of the Pope created came as timely assistance to him in educating his parish to the point of appreciating such music as they now have the privilege of hearing every Sunday.

To the cathedral the extension of their sanctuary choir to one of conspicuous merit means that, in carrying out the intent of the Pontiff's message, there has been added increased beauty and an enhanced religious splendor to those solemn celebrations which in a cathedral more than elsewhere, perhaps, should be sincerely beautiful and impressive.

Scarcely had Pope Pius X assumed the dignity of Bishop of Rome when his famous encyclical was issued regarding the exclusion of women from the church choirs, the excision of all flamboyant music from the lists of sacred composition, and the intended increase of sanctuary or vested choirs that were to confine their attention to the plainsong which is the traditionally correct and certainly the most solemn of sacred music.

Gradually the excitement subsided. The public in the meantime began to know more about "Gregorian" music than it had known before. It was discussed, criticized, condemned by some and lauded to the heights by others. Still the women stayed in most choirs and still the same general conditions prevailed. The machinery, however, was set in motion. Persons within as well as those without Catholic circles began to perceive what the clergy had known all along, namely, that such measures were never intended to be drastically, unswervingly and, worst of all, suddenly worked out. And that is exactly the point in illustration. The spirit, not the letter of the law is left in this case, as it has always been in all cases of practice, to reach its culmination through the medium of an educated and discreet body of men. When the spirit of that encyclical shall have fulfilled its intent, any enforcement of the letter of it will be unnecessary.

It was wholly an educational measure. Setting aside the question as to whether or not women should sing in a church—a clause that was largely aimed at other than American communities on account of certain abuses of the privilege in France, where once in a while singers of the opera essayed to "vocalize" from the organ loft of Notre Dame de Paris, the fact remains that

only where sanctuary choirs are well and regularly maintained and educated can any real knowledge or appreciation of the grandest and most solemn church music exist.

Europeans, familiar with these conditions, know what real sacred music is. The English people, who in the cathedrals of York, Ely, Winchester, Westminster, and numbers of their lesser churches, have nurtured and preserved the old and strictly churchly music, are acquainted with it also. And we are learning in America, thanks be to the few among us who have always aimed at our education in that direction, and to the added zest given to the movement by the regulative measures of the Pope.

To see things in operation you have no further to go than Academy avenue, where you may see a splendidly trained and equipped choir of boys and men who perform the entire musical part of the services, or to the Cathedral of SS. Peter and Paul, where an auxiliary choir, numbering some 60 voices, renders the many and always varying passages known as the "proper" of the mass in purest Gregorian.

These two choirs, the best that Providence can offer, are the outward and visible fruits which the inward and spiritual grace of the Holy Father's encyclical has borne in this city.

The Cathedral has always had a sanctuary choir. "Cathedral usage," as it is termed, would demand it on all occasions, certainly when the Bishop was present, and on many others when special celebrations would necessitate more than the small body of singers always present beside the altar to give the response. But never up to within the past year has it been equipped as now, with a large, capable and separately maintained choir of men and boys. Rev. Austin O'Toole, the enthusiastic and untiring head of this organization, who called it into being, and to whom it owes its success, has under his charge boys varying in age from 8 or 9 years, many of whom came to him without any knowledge of music, and youths and men who manage to find time outside of their business to devote hours of practice to the art of singing the sacred chant.

The Cathedral choir has faced a difficult problem, in that to them has devolved the duty of singing those parts of the mass which change in some particular every day in the year. Such parts taken together and termed the "proper" of the mass are notably the Introit, the Gradual or the Sequence, and the Offer-

tory. This means that the rehearsing of one particular piece of music is not sufficient. They must learn to read rapidly and correctly numberless examples of the Gregorian "modes," and be able to adapt them on different occasions to widely different texts.

The honors here are divided between the choir in the back of the church, which renders the "Kyrie," "Gloria," "Credo," "Benedictus" and "Agnus Dei," and this sanctuary choir which attends to the other and in some respects far more difficult part of the service.

Rev. Fr. O'Toole holds separate rehearsals for boys and men, with one rehearsal or more a week for them together. . . .

When Cardinal Gibbons celebrated mass at the altar of the Blessed Sacrament Church two years ago, on the occasion of the dedication of that beautiful edifice, he was surrounded by a choir that marked its first appearance with such a glory of success as must have been hard to live up to. But it has lived up to its reputation, as those who have heard it at any time since that famous first Sunday will testify. Under the direction of Mr. Victor Hammerel the choir performs the entire musical part of the mass and sings the whole vesper service also.

Mr. Hammerel's choir has attained a splendid *esprit de corps* to denote that sympathy among the singers which enables them to produce strikingly beautiful ensemble effects. It is their leader's method never to force their tone quality. And here is the exact point upon which certain aspects of a boy's voice training presents a special problem. It is natural for a boy to sing. He is far more lusty about it, possessed of greater abandon and confidence than he will ever have again about anything that he will undertake in his maturer years.

To preserve this delightful quality of spontaneity he must be left ignorant of the technicalities of voice culture, and left unsuspecting and unabashed by the awful so-called "methods" which alarm and often spoil the adult voice where they may sometimes succeed in improving it. And he must be trained down so that he will not actually scream with exultant feeling, as he is often prone to do, and that he will never confuse his "chest" and "head" tones.

All this means tact on the part of the teacher. A glimpse into the rehearsal room of the Blessed Sacrament Church will reveal

Mr. Hammerel dealing with the problem in a masterly manner some seven or eight times a week, for his rehearsals are many and arduous. He has solved the problem of how to train the boys without letting them know that they are being operated upon. The bulk of their entire scale practice—the singing to various vowel sounds, etc.—is done in chorus to avoid engendering that feeling of self-consciousness in any one of the boys alone.

Boys will plunge with headlong vigor into the learning of a new selection. Illustrating this is the fact that a certain setting of the "Veni Creator" which his choir sings was learned between a Thursday forenoon and a Sunday morning at not more than two rehearsals. Its difficulties were not great, but were easily such as would have frightened the ordinary quartette choir. Mr. Hammerel's rehearsals proceed with alternate periods of work and play, the control demanded during the singing periods being offset by a free and boisterous playtime between the selections.

With the men of the choir present, the boys assume an amusing dignity and quietude, so far as possible, with only occasional giggles coming to the surface, in conscious emulation of their elders.

With the procession formed at quarter of eleven Sunday mornings the organist leaves them to take his post back of the altar, and the long line marches to the celebration within the sanctuary in perfect order and decorum. The picture presented by this choir seated in a great semi-circle about the altar is one that hundreds of people beside those of the Blessed Sacrament parish have admired. . . . .

These two choirs have led the way in Providence for other Catholic churches. Their future will be interesting to follow. As generation after generation is "worked in" to this music, new boys coming in every year, the result here, as elsewhere in American cities, will be an increased spread of that finer appreciation which demands for church service the most correct and refined music.

"Nonconformists."

THE "unspeakable boys" of the above Comment will doubtless become sufficiently phonetic to be "speakable," once the recent legislation abolishing the "mixed

choir" as at present constituted shall have been made effective. As long as Nonconformity was permitted, there was obviously no strong reason for turning all one's musical energies and abilities toward fitting the little Jacobs to supplant the finely trained choir of men and women. But if the amount of vigor spent on the previously existing choir shall be spent on the new kind of choir, we need not, in view of the wonderful choirs of men and boys in the English cathedrals and parish churches, be Sauls to prophesy that our correspondent's sense of "horror" at the impending change will be much moderated, and possibly turned into joy. But there must first of all be Conformity, both to the letter and to the spirit of the new order of things,

In an admirably conceived critique of the Liverpool Music List (commented upon elsewhere in the present issue of CHURCH MUSIC) *Catholic Book Notes*, the exceedingly clever organ of the C. T. S. of Great Britain, thinks that "it is indeed a little remarkable that Liverpool and Salford, the dioceses wherein unecclasiastical music has most conspicuously prevailed, should have taken the leading part in the movement of reform." It was in Liverpool, nevertheless, that a "boy-choir" was trained to a perfect rendition of various melismatic Gregorian Chants, and distinguished itself in several public renditions.[1] St. Joseph's Church seems to have been the herald of reform; and its reason therefor is doubtless found in the interesting pages devoted to Musical Notes in its *Parish Magazine* (Vol. I. No. I), from which we extract the following:—

For the purpose of these remarks we will roughly divide the Catholics of this country into two parties—the Catholic Party, and the party which the late Father Moloney was wont to designate "Nonconformist." The former hold that nothing is too good for the service of the sanctuary, and this has been the teaching

[1] Cf. CHURCH MUSIC, Dec., 1905, pp. 114–115 and March, 1906, pp. 256–257

of Holy Church for centuries. They moreover claim that the laity of this country are an intelligent body of men and women, who have only to see or hear a beautiful thing to both appreciate it, and in time love it. The "Nonconformist" party, however, seem to think that nothing can be too bad to introduce into the service, and assert that the Catholic laity are utterly unintelligent and mentally depraved, and that to put before them good music, beautiful statuary, or a well thought-out sermon is not only a waste of time, energy, and money, but that these things would actually drive people from church, and that the only way to attract a congregation on Sundays is to make the services a sort of continuation of the Saturday evening music-hall entertainment. Instead of the Divine Office they have "devotionettes," mawkish, sentimental, and unhealthy. For music they substitute noise, and for statuary, they erect masses of plaster, smeared with the crudest of colors. For English hymns they put into the mouth of the faithful the inanities of sentimental school girls.

The keynote of this party is vulgarity—naked and unshamed. This party has long been in the majority—a showing that is not cheerful, but has the merit of being exact. The keynotes of the Catholic party are beauty and dignity, tempered by sincerity; its motto is "actions not words." Its leader is the Pope himself, who has declared his intention "to set his house in order, and restore all things in Christ," and who, with his famous "Instruction on Church Music," issued at the Vatican, 22 November, 1903, struck a fatal blow at those who would degrade the services of Holy Church to the level of a little Bethel. Leo XIII, on several occasions, recommended certain reforms, Pius X has commanded them. The programme of the Catholic party is to give again to the laity the good things of which they have too long been deprived.

For Evening Service they would restore Vespers, the Church's stately Office of prayer and praise. Music, written by men whose whole life was dedicated to the service of God (many of them great saints as well us great musicians), would be substituted for that composed by men whose life-work lay in the theatre and music hall, who haunted the tavern rather than the sanctuary, and who wrote not for the glory of God, but to win the applause of the vulgar, and to replenish an ever empty purse.

Instead of the vaporings of hysterical school girls, hymns by such great poets as St. Gregory, St. Bernard, St. Thomas Aquinas, Blessed Notker, Cardinal Newman, should be put into the mouths of the faithful.

Long before the hearts of the "Nonconformist party" were stricken with dismay by the papal command for reform, St. Joseph's was already in the van of the movement. On St. Cecilia's Day, 22 November, 1901, we set before ourselves a certain goal, toward which we have slowly but surely advanced.

Simplified Spelling

THE "list of common words spelled in two or more ways," published by the Simplified Spelling Board, of which Andrew Carnegie is an enthusiastic member, as one of its circulars, has proved to be an effective argument in the hands of the advocates of simplified spelling. It contains a selection of 300 common words, in which a choice lies open between a simple or normal form and a less simple or anomalous form.

In the list as printed, the simple form recommended is followed by the initial letters of the dictionaries or societies which prefer or recommend it, or allow it as a secondary or alternative form (here marked with a superior figure 2); or else it is followed by the names of standard authors in whose words, in the original or in critical editions, it is found. The dictionaries named are those now most current in the United States, Webster (1864, 1890, 1900), the Century (1889–1891), and the Standard (1894).

Thousands of prominent men and women, with the advice and approval of the leading philologists and educators of the country, have promised in writing to adopt, and they are now personally using, the simplifications recommended by the Simplified Spelling Board.

KEY TO REFERENCES.

W=Webster's Dictionary (1864, 1890, 1900).

C=Century Dictionary (1889–1891).

S=Standard Dictionary (1894), with supplement.

P=Philological Societies, that is, the American Philological Association and the (British) Philological Society.

NEA=The National Educational Association (The Twelve Words, 1898).

THE THREE HUNDRED WORDS.

abridgment.	W., C., S.
accouter.	W., C^{2}., S.
accurst.	W^{2}., C^{2}., S.
acknowledgment.	W., C., S.
addrest.	Spenser, Jonson, Milton, Pope, Fitzgerald, C^{2}., S^{1}.
adz.	W., C., S.
affixt.	P.
altho.	Bunyan, P., NEA.

Thus the *Public Ledger* (Philadelphia) under date of 18 June, which proceeds to print all of the 300 words in the same fashion as the eight given above. It is certainly of passing (and may prove of permanent) interest to us to note the simplified spelling of words that may have connection with Church music and hymnography. We therefore cull from the list the following:—

anapest.	W., C., S.
archeology.	Skeat, W.,[2] C.,[2] S.
blest.	W.,[2] C.,[2] S.[2]
color.	W., C., S.
criticize.	W.,[2] C., S.
crost.	Shakespeare, Bunyan, Dryden, Burns, Scott, Tennyson, Lowell.
carest (not *caressed*).	Burns.
catalag.	S., P., NEA.
dactyl.	W., C., S.
dieresis.	W.,[2] C., S.
discust.	P.
dolor.	W., C., S.
Eolian.	W.,[2] C.,[2] S.
esthetic.	W.,[2] C., S.
esthetics.	W.,[2] C.. S.
harken.	W.,[2] C., S.
honor.	W., C., S.
medieval.	W., C., S.
meter.	W., C., S.
mixt.	Bible (1611), Shakespeare, Bacon, Jonson, Milton, Addison, Pope, Shenstone, Lowth, S.
paleography.	W., C., S.
practise (v. and n.).	W.,[2] C. (v.), S.
prefixt.	P.
program.	Scott, Sweet, C., S.
prolog.	P., NEA.

quartet.	W., C., S.
quintet.	W., C., S.
rime.	W.,[2] C., S.
savior.	W., C., S.
septet.	W., C., S.
sextet.	W., C., S.
strest.	P.
tenor.	W., C., S.
tho.	Evelyn, Bunyan, P., NEA.
thoro.	NEA.
thorofy.	NEA.
thru.	P., NEA.
thruout.	
wo.	W.,[2] C.,[2] S.
woful.	W.,[2] C.,[2] S.

The success of the movement for a simplified spelling would necessarily make for that "uniform" spelling which was advocated in the first issue of CHURCH MUSIC (p. 94). The new movement has not yet touched the difficulties there alluded to; and we have searched other books, such as Groves' *Dictionary of Music* and *Author and Printer* (London, Edinburgh, etc.: Henry Frowde. 1905), for hints. We find in Groves' *Dictionary* such contradictions as "*Motet* (Barb. Lat. *Motetum*, *Motectum*, *Mutetus*, *Motellus*, *Motulus;* Ital. *Mottetto*)" as the common noun, while immediately after we find "Motett Society, The;" and "Chant" (in the Index) referring to an article ("Schools of Composition") which spells the word "Chaunt." Mr. W. S. Rockstro, by the way, spells "Plain Song" with two words capitalized; while we find it capitalized in one word in the *Plainsong and Mediæval Music Society* and consistently throughout in the *Grammar of Plainsong*. In Helmore's *Plain-Song* it is capitalized and hyphenated throughout (or should we now write "thruout"?). In *Author and Printer* it is hyphenated but not capitalized ("plain-song").

Will English ever be rationalized? Shall we say "choirmaster" in one word (as in the *Organist and Choirmaster*), shall we hyphenate it like "choir-boy" (*Century Dict.*), or shall we spell it as two separate words (as the diction-

aries, in omitting it, seem to imply? And if we write "schoolboy" (*Author and Printer*), why should we hyphenate "choir-boy" (*Century Dict.*)?

The Phonograph and Plainsong.

THE paper on this subject by "Practicus" should have appeared in an earlier number of Church Music, but was held over through lack of space. The delay has merely developed, however, some of the argument of his paper, as the little pamphlet by Professor Bansbach and the following letter from Mr. Markoe will illustrate. With all its faults, the phonograph or gramophone may be made to serve a good purpose in spreading a knowledge of plainsong. Mr. Markoe thinks that merely to set the machine in operation will not serve to enlighten the ignorance of the many, but that some kind of lecture is necessary in connection with it. This is, indeed, his method, which appears to have attained much success. The music without the lecture would be as unsatisfactory as the lecture without the music, and so he writes us as follows:

I have reached the conclusion that my so-called "Concert and Lecture" is one of the many things that "have to be heard to be appreciated," and that the words without the music are like the neumatic notation without the "traditional" method of rendering the chant. It is the combination of both that makes a success. I am told that the records without my explanatory comments would be quite unintelligible; and probably the comments (which are often impromptu) without the records and the accompanying gestures, tone of voice, and facial expression, are equally unintelligible. . . . I am to give the "entertainment" for the benefit of the choir of the leading German Catholic church here (St. Paul, Minn.) and some fifty of their invited friends, and may send you a sample of the literature I use to arouse interest.

Despite the protestation of Mr. Markoe, we trust he will print his lecture, together with the literature he uses to

arouse interest, in the form of a pamphlet for distribution to those who may seek the help of "records" in diffusing a knowledge of plainsong. This "literature," by the way, is calculated to "arouse interest." Thus the Rev. Frederick Gans, choirmaster of St. Paul's Seminary, writes:

I consider your reproduction and exemplification of Church Music . . . certainly *one of the best means* of demonstrating to our people the beauty of their Church music. In regard to the records themselves, I must say that their perfect reproduction is nothing short of marvellous.

Thus, too, the letter of the Hon. John W. Willis, ex-Judge of the District Court, and a prominent convert to Catholicism, who writes:

After listening to the concert and your explanatory comments at St. Luke's hall, I feel warranted in saying that it appears to me an excellent method of illustrating the reforms in Church music advocated by the Holy Father. The verbal explanations make the great principles on which the reforms are based so clear that even one who is not a musician can understand them, while the musical numbers make the contrast between true Church music and the operatic selections that often pass for Church music very striking.

A hint at the general character of the lecture with which the concert is punctuated will be afforded by the following extract from the (St. Paul) *Despatch:*

The musical numbers were so arranged as to make the contrast between genuine Church music (which inspires piety and devotion) and profane music (too often heard in the Church), which only distracts the mind of the worshipper and rivets attention on the performances of the singers, very striking indeed.

Mr. Markoe denied that women were excluded from all singin the Church. Pius X, he said, was as anxious to restore congregational singing as he was to banish abuses from the choir-loft. Parts of the Mass, such as the Kyrie, Gloria, Credo, etc., were intended for the congregation, and in these parts women,

as an important part of the congregation, had a perfect right to sing. It is only from the "choir," properly so called, in the exercise of its liturgical functions, that women are excluded. This is particularly applicable to the Proper of the Mass, consisting of the Introit, Gradual, Offertory and Communion, which the Pope insists must be restored. Even in our modern choirs, as at present constituted, these parts should be executed by the male voices. If unable to sing them, the Holy Father allows them to be recited or chanted on a monotone with a soft organ accompaniment.

Speaking of the Pope, Mr. Markoe said he had been called in prophecy "ignis ardens," burning fire, and already Pius X had earned the title by his vigorous reforms. He had taken for his motto, "to restore all things in Christ." With this gigantic program before him, he could not neglect the reformation of the liturgy and Church music. At the close of the concert there was a call for the music of the "Silver Trumpets," and nearly the entire audience remained standing while it was repeated.

It is probable that these phonograpic concerts, which have the approval of Archbishop Ireland, will be repeated in the principal Catholic parishes of the city as an excellent means of preparing the way for the reforms in Church music ordered by the Pope. They had to be discontinued after Christmas on account of the impossibility of procuring the necessary records.

CHURCH MUSIC wishes all success to the earnest propagandist and to the "records," and trusts that other capable lecturers will avail themselves of such an immediately useful means for furthering the interests of the plainsong revival.

MUSIC IN "BY WHAT AUTHORITY."

PHILOSOPHERS have speculated deeply on the nature and purposes of music; poets have echoed it in their verse: novelists have not seldom interwoven it with the plot in their pathetic web. It perhaps should have been expected that Robert Hugh Benson, carrying with him into the Catholic Church the heart of a poet, the mind of a

philosopher, and the imagination of a novelist, should have mingled music with the tragedy of his novel, and should have been touched to his finer issues by the specific quality of sacred music—churchman as he was before his conversion and dealing in his latest work with a distinctly sacred theme—that conversion of his hero, Anthony, which led the young Puritan through tangled pathways of growing doubt and hesitation up to the final glorious consummation of his martyr death. But it is rarely that a reader finds in a novel more than vague sentimentalities in the matter of music; while our present author has made his musical excursions serve to wrap about his reader the atmosphere of the Elizabethan time. The progress of the plot has placed Anthony, by a sudden privilege, seated at the supper table in the Queen's own dining hall:—

> Supper was over at last; and a Latin grace was exquisitely sung in four parts by boys and men stationed in the musicians' gallery; and then the Queen's procession went out with the same ceremony as that with which it had entered (p. 309.)

Anthony is in the service of Grindal, the Puritan Archbishop of Canterbury, and has finally brought himself up to the point of presenting to that prelate the doubts that have been torturing him (p. 341):—

> Anthony . . . heard organ-music rolling out of the chapel windows; and went in to see who was playing. He came in through the vestry, and looking to the west end gallery saw there the back of old Dr. Tallis, seated at the little positive organ that the late Archbishop had left in his chapel, and which the present Archbishop had gladly retained, for he was a great patron of music, and befriended many musicians when they needed help—Dr. Tallis, as well as Byrd, Morley, and Tye.

It was a skilful touch to bring Tallis and Byrd into the canvas; for the intricacies of the religious tangles of the age of Elizabeth, which doubtless the novel intended to portray, receive an added emphasis from the personalities

of these two really great church composers. Tallis is supposed to have retained his old interest in the old faith; while Byrd, despite his conformity to the Established religion, is said to have been at heart a Catholic. The latter, indeed, is mentioned in a manuscript containing the list of places frequented by recusants, as a friend and abettor of those beyond the sea, and later (in the "Proceedings of the Archdeaconry of Essex") he is "presented" for "popish practices." It is to be regretted that so many of the masterly compositions of Tallis with Latin texts, are still only in manuscript. But to the story again:—

There were a few persons in the chapel listening, the Rev. Mr. Wilson, one of the chaplains, being among them; and Anthony thought he could not do better than sit here a little and quiet his thoughts, which were nervous and distracted at the prospect of his coming interview. . . . Meanwhile the glorious music was rolling overhead in the high vaulted roof. The old man was extemporising; but his manner was evident in that; there was a simple solemn phrase that formed his theme, and round this, adorning and enriching it, moved the grave chords. On and on travelled the melody, like the flow of a broad river; now sliding steadily though a smiling land of simple harmonies, where dwelt a people of plain tastes and solid virtues; now passing over shallows where the sun glanced and played in the brown water among the stones, as light arpeggio chords rippled up and vanished round about the melody; now entering a land of mighty stones and caverns where the echoes rang hollow and resonant, as the counterpoint began to rumble and trip like boulders far down out of sight, in subaqueous gloom; now rolling out again and widening, fuller and deeper as it went, moving in great masses towards the edge of the cataract that lies like a line across the landscape; it is envitable now, the crash must come;—a chord or two in passing,—pausing;—and then the crash, stupendous and sonorous.

Then on again through elaborate cities where the wits and courtiers dwell, and stately palaces slide past upon the banks, and barges move upon its breast, on the sea—that final full close that embraces and engulfs all music, all efforts, all doubts and

questionings, whether in art or theology, all life of intellect, heart or will—that fathomless eternal deep from which all comes and to which all returns, that men call the Love of God.

Anthony stirred in his seat; he had been here ten minutes, proposing to take his restless thoughts in hand and quiet them; and lo! it had been done for him by the master who sat overhead. Here he, for the moment, remained, ready for anything —glad to take up the wood and bear it to the Mount of Sacrifice —content to be carried on in that river of God's Will to the repose of God's Heart—content to dwell meantime in the echoing caverns of doubt—in the glancing shadows and lights of an active life—in his own simple sunlit life in the country—or even to plunge over the cataract down into the fierce tormented pools in the dark—for after all the sea lay beyond; and he who commits himself to the river is bound to reach it.

Thus quieted, heartened and strengthened by the soft caress of the music, Anthony goes at length to meet the Archbishop, and frankly exposes the doubts and tendencies of his heart, and ends by placing his resignation in the hands of Archbishop Grindal:

There was silence when he had finished. A sliding panel in the wall near the chapel had been pushed back, and the mellow music of Dr. Tallis pealed softly in, giving a sweet and melodious background, scarcely perceived consciously by either of them, and yet probably mellowing and softening their modes of expression during the whole of the interview (p. 344).

One more interesting musical extract, and we shall close the volume. Anthony has at last entered the fold and the priesthood, and now finds himself ministering, with a price of death upon his head, in the northern counties, distinguished among all in England for their loyalty to the old faith. In this region, whither he has come temporarily from the dangerous South of England, Catholicity retains much of its freedom. He is to celebrate Mass in the village church:

Mass was at eight o'clock, and by the time Anthony entered

the church he found a congregation of nearly two hundred souls; the village itself did not number above seventy, but many came in from the country round, and some had stayed all night in the church porch. Then, too, he heard the North-country singing in the old way; all the Mass music was sung in three parts, except the unchanging melody of the creed, which, like the tremendous and unchanging words themselves, at one time had united the whole of England; but what stirred Anthony more than all were the ancient hymns sung here and there during the service, some in Latin, which a few picked voices rendered, and some in English, to the old lilting tunes which were as much the growth of the North-country as the heather itself. The "Ave Verum Corpus" was sung after the Elevation, and Anthony felt that his heart would break for very joy, as he bent before the Body of his Lord, and the voices behind him rose and exulted up the aisles, the women's and children's voices soaring passionately up in the melody, the mellow men's voices establishing, as it seemed, these ecstatic pinnacles of song on mighty and immovable foundations.

Vespers were said at three o'clock . . . . and Anthony was astonished at the number of folk who could answer the priest. After the Vespers he made a short sermon . . . . Then they sang a hymn to our Lady:

Hail be thou, Mary, the mother of Christ,

and the old swaying tune rocked like a cradle, and the people looked up towards their Mother's altar as they sang (p. 460).

The church services just described with such tender vividness were not, indeed, "Solemn High Mass with Orchestra and enlarged Choir" and "Vespers *di Concerto;*" but who would not gladly return to the old days of simplicity in the musical services—to such whole-hearted congregational singing as the author of *By What Authority* has pictured so engagingly?

Gregorian Chant in Modern Notation.

IN *El Kiriale Vaticano*, etc., reviewed in the present number of Church Music, Don Federico Olmeda, choirmaster of Burgos Cathedral, makes a strong plea for the

substitution, in the liturgical books, of modern notation for that actually found in the Vatican Kyriale, against which he alleges many difficulties, and principally the fact that it fails to do more than present to the eye a bald statement of the material sounds without being able to hint at the proper interpretation of the melody, the rhythm, the tempo, the expression, nuances, etc., which constitute the formal part of music, and must be considered the fairest glory of the chants.

The power of modern music to express itself to the mind with clearness and exactitude by notes so formed as to express, in a single sign, not merely sound but relative duration as well (e. g., half-note, quarter-note, eighth-note, etc.); by metronomic indications of tempo; by rhythmic signs, marks, and phrases of expression, has been well exemplified for the Gregorian melodies in the very interesting transcriptions furnished by Dom Eudine to our pages.[1]

On one page we perceive concrete illustrations of all the contentions of Don Olmeda against the ancient notation, and on the next page we perceive a concrete illustration of his arguments for the adoption of the modern notation. It must not be forgotten, nevertheless, that a transcription represents necessarily an interpretation—even when that transcription confines itself to but two modern notes (the quarter-note and the eighth-note, which are almost universally employed in the transcriptions of the Kyriale)—and that an official edition might not desire to prejudge the controversies as to interpretation, and, also, that the exact values of the strophicus, quilisma and, especially, of the oriscus have not as yet been certainly ascertained, and could not, therefore, be represented in modern notation, in an official edition, without declaring an official view of the correctness of one opinion over all others. Meanwhile, the articles by Dom Eudine, analyzing acutely all the indications and possibilities of restrained, prayerful emotion in the

[1] *Cf. Haec dies*, March, pp. 224, 225; *Gaudeamus*, June, pp. 360, 361.

Gregorian melodies, and setting forth the resulting interpretation in concrete transcriptions, should be considered an invaluable help offered to all those who have not had the advantage of hearing the melodies rendered by such a highly trained body of singers as the monks of Appuldurcombe, whose profound theoretical studies have issued in a consistent, long practised, corporate, unique, and prayerful exposition of whatever beauties Don Olmeda surmises in the traditional melodies.

But while an official edition of the liturgical works commendably enough is restrained to the merest material exposition of the melodies, the books which are to be put actually in the hands of the singers might well contain any helps which the various schools of interpretation now existing may think proper. Better, it would seem, have a corporate interpretation, representing a learned, practised, intelligent, and dignified method of singing the melodies, than leave the interpretation wholly open to that anarchy of individualism which endows a tyro with all the sanctions of a master. And so Don Olmeda commends the attempts of Dom Mocquereau and his collaborators to assist the student with various rhythmic signs, etc., and the singer with editions in modern notation, but thinks, nevertheless, that the apparatus used is hardly elaborate enough for the end to be attained—an interesting contention in view of the present "warfare against the *principle* of the rhythmic signs."[1]

Diocesan Music List of Liverpool.

THE Approved List of Church Music for the Diocese of Liverpool (Liverpool: Rockliff Brothers, Printers, 44 Castle St.), 1906, is a beautifully printed pamphlet of 48 pages (price 6d). Part I (Masses and Incidental Mass Music) contains 12 pages; Part II (Motets, Collections,

[1] *Cf.* the review in the present issue of Church Music of Dom Mocquereau's *Le Decret du 14 Février, 1906*, etc.

Magnificats, Te Deum, Antiphons B. V. M.), 12 pages; Part III (Evening Service, Benediction), 4 pages; Part IV (Holy Week), 4 pages; Part V (Miscellaneous), 2 pages, the first of which gives an interesting bibliography of serviceable books on Plainchant in English and in French, while the second furnishes the names and addresses of publishers of Catholic Church music. It will be seen from all this that the List is not a very extensive one, but the arrangement of the entries (to some of which, nevertheless, exception might well be taken) is singularly informing and attractive, so that all needs are sufficiently met. Especially helpful is the column headed "Remarks." It is to be regretted that "Practicus" wrote his paper on the subject of Diocesan Lists before the issuance of this List, which would have furnished him with an additional and highly interesting illustration. We shall make good the lack in this place, and call special attention to the column of "Remarks" in the accompanying reproduced page of Masses for two equal voices. The page is a complete record of the entries under this heading, and is an example of the compact and clear treatment of the whole pamphlet, which has selected just as many compositions as can be printed conveniently without causing an inquirer to turn a page for additional entries. Thus, a page is devoted to Unison Masses; another to Masses for Two Equal Voices; another to Masses for Three Voices; exactly three pages to Masses for Four Voices; another to Masses for Male Voices; another to Requiem Music; two to Incidental Mass Music and Collections of Masses; nine (exactly) to Motets and Collections of Motets; one to Magnificats and Te Deum; two to Antiphons of B. V. M.; one to Music for Evening Services; three (exactly) to Benediction Music; four (exactly) to Music for Holy Week. In this respect the List is, we believe, unique, and the necessary compression assures the preferential character of the compositions honored by such inclusion. Finally, the large number of columns required that for the sake of convenience in handling, the entries should be printed along the length and not the width of the page.

B—MASSES FOR TWO EQUAL VOICES. (S and A or T and B.)

	Composer.	Mass.	Publisher.	Price. Score	Parts	Remarks.
VE	Bischoff	SS. Innocentium	Breitkopf	1/3	4d	Useful. S and A or SATB.
E	Blasel	Mass, op. 8	Breitkopf	2/4	2½d	T and B *ad lib.* A very good Mass.
VE	Bordonel	Notre Dame	Cary	1/-		Useful for Convent Choir or Children.
ME	Canestrari	Messa della Consolata	Breitkopf	2/6	4d	Original and interesting.
VE	Danby	Mass in C.	Butler	1/3		
MD	Ebner	SS. Angelorum Custodum	Breitkopf	2/-	5d	Voices chiefly in imitation.
ME	Forrester	Fourth Short Mass	Cary	1/-		
E	Foschini	Short Mass, op. 134	Breitkopf	3/-	3d	
E	Gounod	Messe Brève, No. 7	Le Beau	5 fr.	50 c.	SA or SATB. No Credo; no Benedictus.
VE	Haller	Missa Tertia	Breitkopf	1/-	3d	24th edition.
VE	Jaspers	Missa Quarta in hon. S. Cæciliae	Schoeningh	1/-		No Credo.
ME	Mitterer	SS. Nominis Jesu	Breitkopf	1/-	2½d	Very flowing and melodious.
ME	Perosi	S. Caroli Borromæi	Breitkopf	1/3	2½d	Very original and melodious. TT or SS.
VE	Piel	Op. 46	Schwann	1/6	3d	Useful for Children's Choir.
VE	Sephner	Op. 2	Breitkopf	1/3	3d	Tuneful. SA or SAB.
ME	Seymour	S. Brigid	Cary	1/-		Very effective. Founded on Gregorian themes. Plain Chant Credo.
E	Singenberger	Adoro Te	Breitkopf	1/3	3d	
E	Singenberger	S. Galli	Breitkopf	1/5	2½d	Tuneful. B *ad lib.*
ME	Van Hulse	S. Anthony	Van Hulse	3 fr.	50 c.	
ME	Wörle	S. Aloysius, op. 47	Breitkopf	1/5	3d	Short.

C—MASSES FOR THREE VOICES.

	Composer.	Mass.	Vocal Score.	Publisher.	Price. Score	Parts	Remarks.
E	Becher	Missa Prima	SAB	Breitkopf	3/6	6d	Soprano, rather trying. T *ad lib.*
E	Bordonel	Collegiate	SAB	Cary	1/6	4d	T *ad lib.* Also complete as a two-part Mass (S and B).
MD	Capocci	Mater Amabilis	STB	Breitkopf	3/6	4d	Melodious.
ME	Goller	S. Vincent Ferrer	SAB	Breitkopf	1/6	4d	To be recommended. T *ad lib.*
E	Gruber	S. Leopold	SAB	Breitkopf	2/–	6d	Short and beautiful. Solos to be sung *tutti*. T *ad lib.*
MD	Haller	Missa Prima	SAB	Breitkopf	1/–	3d	
MD	Haller	Missa Secunda	SAB	Breitkopf	1/3	3d	
VE	Singenberger	S. Aloysius	SAB	Breitkopf	10d	2½d	Suitable for small Choirs, extremely simple.
E	Smith	S. Heart	SSA or TTB	Cary	1/6		Simple and melodious.
MD	Storer	S. Alphonsus.	STB	Cary	1/6		Short and useful.
E	Van Hulse	Tota Pulchra	ATB	Van Hulse	3 fr.	30 c.	
MD	Wiltberger	S. Wendelinus	STB	Breitkopf	1/10	3d	Unaccompanied. Short, devotional, easy range; parts rather independent.
ME	Zangl	S. Anthony of Padua, op. 51	SAB	Breitkopf	3/–	6d	T *ad lib.*
E	Zangl	S. Ludovicus, op. 59	SAB	Breitkopf	3/–	6d	T *ad lib.*

Diocesan Music List of Metz.

THIS List, which allots four pages to Organ Music alone by German, French, and Italian composers, absolves in the ten remaining pages the list of compositions for the voice, but in a prefixed Note (printed in German and in French, as are all the headings found in the List) permits the use of all the works composed for voice or organ, mentioned in the general catalogue of the Caecilien-Verein of Regensburg. Five grades of difficulty are indicated for Organ Music: (1) "très facile," (2) "facile," (3) "moyenne difficulté," (4) "difficile," (5) "très difficile;" but no similar indications are given in connexion with the music for voices, which is simply listed under appropriate headings. The entries do not include the name of the publisher, and occur, sometimes with, sometimes without, indications of the price. In respect of general appearance, neatness, accessibility, information, and arrangement, it appears to be the antithesis to the Liverpool List.

Notes.

The (Buffalo) *Express* prints the following letter to the composer, the Rev. Ludwig Bonvin, S.J., whose compositions have won favor in this and other countries:

Vatican, *May* 11, 1906.

Reverend Father: As His Holiness the Pope deigned to grant that your reverence dedicate the solemn mass in honor of Saint Cecilia to his august person, so it has pleased him also to accept the printed copy which your reverence forwarded to him. Thus by order of His Holiness I have the honor to communicate to you, together with his thanks for the proffered gift, the gracious expression of his high appreciation of the excellent musical work which has been composed according to the norm laid down in the *Motu proprio* of November 22, 1903, and which is, therefore, altogether worthy of being rendered in the church at liturgical functions. It affords the Holy Father great pleasure in particular inasmuch as this composition has been offered to him by a member of the Society of Jesus, which Society, as in all other matters, so also in the promotion of good and genuine church music according to the norm of the papal regulations, does not wish to be behindhand. In fine, His Holiness encourages your reverence to con-

tinue in this excellent way, and imparts to you, with a particular expression of his affection, his apostolic benediction.

With expression of the deepest respect, I have the honor of being your reverence's most devoted servant.

GIOVANNI BRESSAN, Capp. Segr., di. S.S.

To his Reverence Father Ludwig Bonvin, S. J., Canisius College, Buffalo, N. Y.

The *Mt. Angel Magazine* for June contains (pp. 409–413) an interesting account of the Chevalier Giuseppe Ferrata, together with a highly appreciative estimate of his work as a composer of ecclesiastical and of secular music. Dom Waedenschwiler thinks him "one of the greatest composers living," and even one of the greatest "of the past as of the present." He devotes nearly two pages to a description of the *Messe Solennelle* (op. 15) for mixed chorus, soli and orchestra or organ.

Dr. Chevalier Ferrata is at present director of music at the Beaver College in Pennsylvania—still a young man, a scion of one of the oldest Roman families, nephew of Cardinal Ferrata, and, like Bach, father of a large family of little children. At the early age of fourteen he won the highest prize as pianist and composer at the Royal Academy of Music in Rome. He had the happiness of being the pupil of such eminent teachers as Liszt and Sgambati. Liszt was very fond of him, and prophesied for him a splendid career both as pianist and composer. The King of Belgium, Queen Marguerite of Italy, the Italian government, and the musical organizations of his native country, all showered distinctions and honors upon him, and the King of Portugal even knighted him. In almost innumerable contests of composers he carried off the first prize. Only two years ago he won the second prize (the first was not given) in the famous Sonzogno contest among 237 composers of all nationalities, with Humperdinck and Massenet as judges. He was honored with the degree of Doctor of Music by the State University of New York. Also such noted musicians as Don Perosi, Walter Damrosch, and Victor Herbert honored him with unstinted praise and admiration.

The following will be of interest to the Catholic hymnologist:

At the Methodist Preachers' meeting in Wesley Hall yesterday the Rev. Dr. W. H. Bisbing spoke on "The Hymns of Frederick W. Faber." Twelve of the hymns by this Catholic priest are included in the Methodist hymnal. (Philadelphia *Public Ledger*, June 12.)

A correspondent sends a four-page announcement of a Solemn High Mass "for Night Workers"—an admirable arrangement now in operation in more than one city in the United States—and wishes the opinion of CHURCH MUSIC on the whole program, in which, under the headings of "Sopranos" and "Altos," appear, not the names of boy choristers, but of twelve ladies, six of whom are married and six maiden ladies (all of which is faithfully indicated in the program), together with the names of eighteen gentlemen, under the headings of "Tenors" and "Basses." The musical program is as follows:

FOLKUNGER MARCH . . . . . *Kretschmer.*
Violin, Cello, Flute and Organ.
KYRIE . . . . . *Mozart.*
GLORIA . . . . . *Mozart.*
CREDO . . . . . *Millard.*
REGNÆ TERRÆ (Offertory) . . . . . *Wiegand.*
SANCTUS (Solo and Chorus) . . . . . *Gounod.*
THOMAS BOYD.
BENEDICTUS (Tenor Solo) . . . . . *Giorza.*
SENOR SALVATORE MICELI.
AGNUS DEI . . . . . *Mozart.*
POST COMMUNION SERENADE . . . . . *Tihl.*
Cello and Flute.
ANGELS' SERENADE . . . . . *Braega.*
CORONATION MARCH . . . . . *Meyerbeer.*

It appears, from a note of the correspondent, that the "Folkunger March" was replaced by the march from "*Aida*"—a slight detail not sufficient to affect the query of the correspondent:

What have you to say to this? Please answer in next number of CHURCH MUSIC and satisfy an interested reader—and a shocked

PROTESTANT.

We beg the pardon of "Protestant" (by the way, should the accent be on the penultimate or on the antepenultimate syllable?) for this tardy notice of the communication, which concerned a Mass for last Easter Sunday, but the delay was not due to hesitation in replying, so much as to pure oversight. But, frankly, even now what answer can be given?

In the June issue of CHURCH MUSIC, attention was called to various attempts to solve the asserted difficulty of rendering the "Proper" of the Mass [*Cf.* pp. 409–415]. We received, too late for notice, another method of musical setting, comprising a few melodies which can be so arranged as to serve for *any* texts of the Proper of any Feast. These were edited by T. J. Bordonel, Liverpool, England. This method was illustrated by the Proper of "Confessor, Pont.," and "Conf. non Pont." On inquiry, we have learned from the editor that these two were the only ones at present in print, but that the Proper for "Mass of Exposition" and for "Christmas" would appear shortly. In an interesting letter, Mr. Bordonel explains as follows the method to be pursued in the use of his settings:

Two Cantors, men or boys, should commit the melodies to memory—an easy task—then take a missal, and, having selected the Proper required, underline the syllables where the voice should either rise or fall, after the reciting note, and *any* text will be found to fit quite naturally to the chants.

The Latin words should be delivered without haste—the medium power of the voice being employed—so that a crescendo or diminuendo may be easily attained as the sense of the words, or rise and fall of the music, may suggest. The legato style should always be observed.

The "Gloria Patri" of the Introit and the "Alleluia" of the Graduale should be sung in harmony, or else by every one in unison (congregation included if possible).

The bar lines (in the music) are not breathing places, but only indicate a "change of harmony."

The chant for the Graduale is by Battishill (died 1801). The authors of the other chants are unknown to me.

A reprint of the music is now necessary, as the edition issued at Easter is sold out . . . . I have tried to be as simple as possible, avoiding all "technical terms"—which often confuse the non-professional.

The beautiful translation of the *Stabat Mater* appearing in this number of CHURCH MUSIC in the *Liturgical Notes* preserves the rhythmic and rhymic features of the original and is a permanent contribution to English Hymnology on which we felicitate the author. This has been the aim of nearly all modern versions of the great Hymn, but the difficulty of furnishing double rhymes, identical rhythm, and literal translation, have resulted in many variant renderings. Sometimes, as in the case of that of Father

Caswall, the first stanza succeeds in this attempt, only to be followed by others in single rhymes—or the reverse process (as in Father Tabb's recent version.) Aubrey de Vere's translation preserves the double rhymes, but is not flawless in rhythm:

> By the cross of expiation
> The Mother stood, and kept her station,
> Weeping for her Son and Lord:
> With the nails his hands were riven:
> Through her heart the sword was driven,
> Simeon's dread, predicted sword.

Here the second line varies the rhythm; and from the standpoint of a musical setting (and sometimes it is advisable that the congregation be urged to sing the Hymn in English at devotions of the Way of the Cross) will make the version unavailable. In English there are probably between forty and fifty translations: but, as Lowell sang:

> Tho' old the thought, and oft expressed,
> 'Tis his at last who says it best—

and there was room for the excellent rendering of the author of the "Liturgical Notes."

All the readers of CHURCH MUSIC will share, we know our regret that a comparatively short instalment of Dom Mocquereau's fundamental study of Gregorian Rhythm should appear in our present issue. With thoughtful courtesy, the learned Prior of Solesmes desires us to say that in the composition of the work which he is writing for our readers he has advanced beyond the present chapters. He had hoped that the English version, made under his own supervision, should run *pari passu* with the French composition. Serious (and doubtless unavoidable) delays have, however, been encountered in the work of translation; and CHURCH MUSIC is obliged to go to press with other matter.—EDITOR.

Publications Reviewed.

Arts, A.: Flores mariales, ad tres voces aequales cum organo. Utrecht: Wid. J. R. Van Rossum; New York: Fr. Pustet and Co.

Concerning its ecclesiastical character, no objection can be raised to this collection; but one is sorely disappointed from a musical standpoint. I readily grant these compositions to be not worse than many others with which the different publishers favor us annually; nay, let me confess that they exhibit a praiseworthy, moderately polyphonic tendency. However, my patience in very truth would not be prevailed upon to wade through the entire barren field in which these twenty-two parched blossoms eke out a dreary existence.

Nowhere in the liturgical canons are we told to content ourselves while at church with musical thistles. Wherefore I beg to exhort all composers of Church music to look above and beyond mechanical routine, and in their productions to suffer a warm and prayerful heart to have a liberal share in lieu of the cold intellect. For although liturgy places the curb of a certain reserve and moderation upon the heart, it by no means intends to stifle its throbbing pulsations.

The blighting breath pervading this collection is least noticed in the plain hymns; indeed, some of these may serve their purpose to the edification of hearers, and without causing a noticeable tedium. Ludwig Bonvin, S. J.

Balladori, Angelo: I Sacri Bronzi. Cenni storico-estetici—Teoria—Esercizi—Studi—Melodie—Sonate, ecc., per l'uso delle campane da chiesa e per qualsiasi funzione religiosa, coll' aggiunta di alcuni pezzi per le campane a distesa. Pratico insegnamento. Milano: A. Bertarelli & Co. Pp. 77.

This condensed historical, theoretical, and practical treatise on Church Bells or Chimes is printed in Italian, Latin, and French, each page being ruled in three columns. Twenty-eight pages

are devoted to practical compositions for chimes of from three to twelve bells. The work is intended to effect a reform in its own field, and was written in response to a wish expressed by the Congress of Turin, held in the summer of 1905, that attention should be directed to the removal of abuses which had crept into chime-music, the selections sometimes being popular airs, often unbecoming ones. Various suggestions were made to founders and ringers alike of the church bells, while composers were invited to prepare suitable music for such purposes, due regard being had to the limitations and purposes of chimes. The instruction given in the little volume begins with the most elementary concepts of music, the names and meanings of notes, clefs, staves, etc., and rapidly passes over to such practical exercises as will fit a ringer for his work in a short time. The musical compositions are sufficiently sober for their churchly uses, simple and attractive, and are arranged, as has been said, for chimes of from 3-12 bells. P. T.

BAS-WAGNER: Missa pro Defunctis (Solesmes Version) harmonized.

I notice with pleasure that the two Italians, Bas and Manzetti, agree very well in their systems of harmonization. The "Dies Irae," which is harmonized by Dr. Wagner, shows a marked difference between the ideas of the German composer and Manzetti. Wagner's accompaniment is easier and lighter, but also less rich and less colored than Manzetti's. Wagner does not always follow the Solesmes signs. But I cannot say that his changes seem to me an improvement. His many long notes retard and break up the rhythm of the sacred poem. For instance, in the first stanza Wagner makes all the syllables in Italics long, as follows: "Dies *irae,* dies *illa,* solvet seclum in fa*villa,* teste David cum Sy*billa;*" whereas Manzetti, following the Solesmes signs, interprets the same stanza thus: "Dies irae, dies il*la,* solvet seclum in favil*la,* teste David cum Sybil*la.*" Manzetti's (Solesmes) interpretation seems to be the more natural and consistent.

D. WAEDENSCHWILER, O. S. B.

BEWERUNGE, H: Lehrbuch des Choralgesanges von den Benediktinerinnen von Stanbrook. Deutsche Ausgabe von H. Bewerunge. Duesseldorf: Verlag von L. Schwann; New York: Bei J. Fischer & Bro. 1906.

The original work, "A Grammar of Plain-song," was reviewed at length in CHURCH MUSIC (December, 1905, pp. 66-80), and we are pleased to note in the present translation into German a complete reversal of the tradition previously existing, which made English-speaking lovers of the chant dependent almost wholly on translations from foreign languages, as a supplementary notice in CHURCH MUSIC (ibid. pp. 120-1) remarked. Two works on the same subject by Dom Birkle (translated into English under the title "Method of the Solesmes Plain Chant," and reissued in a second edition under the title of "Vatican Chant") and by Dom Johner, both of which are reviewed by Father Bonvin in the present number of CHURCH MUSIC, show that there is no lack of methods of the chant in German by expert scholars; and the compliment justly paid to the excellent work of the Benedictines of Stanbrook by its rendition into German receives a strong accentuation from this fact. That the Benedictines of Stanbrook are not resting under their many laurels is evidenced by their forthcoming reproduction of the "Antiphonale Monasticum Wigorniense"—an enterprise which is exacting, laborious, and costly, but splendid and highly important to all lovers and students of the chant. Father Bewerunge was the ideal editor chosen to translate the "Grammar of Plainsong" into German. It is needless to say that he has done his work well, adapting the original in a few particulars to the special needs of his audience but otherwise rendering the original with great faithfulness. H. T. H.

BONVIN, S. J., LUDWIG: Missa in honorem Sanctae Caeciliae. For Soprano, Alto, Tenor, and Bass. (Op. 63. Gloria and Credo, with organ). Breitkopf & Haertel; New York and Leipzig. (Vocal score, $1.50; voice-parts, $0.20.)

This latest Mass of the well-known composer, L. Bonvin S. J., is strictly in accord with the principles laid down by our Holy Father in His famous *Motu proprio,* and has, by special permission, been dedicated to His Holiness. This alone is guaran-

tee enough that the Mass is strictly ecclesiastical in character, and a careful study of the score must convince every musician of the high musical merit of the composition. The artistic network of the voices proves again that Fr. Bonvin is a master in the polyphonic style, understanding this term in the broader sense in which modern musicians understand it. Each voice preserves its individuality, and the obligato accompaniment of the Gloria and Credo is just as individual, and more than a mere support of the chorus.

Although there are numerous sharps and flats, the Mass is not what is strictly called chromatic. The accidentals appear very natural, and the modulations are easy and graceful, not interfering with the general diatonic character of the Mass.

Choir-leaders who look for a festival Mass will find in this Mass something worthy of their best efforts; but they must have a well-trained choir at their disposal. The *a cappella* parts of the Mass—Kyrie, Sanctus, Benedictus, and Agnus Dei—must not be accompanied except during the first rehearsals, and only good choirs can feel safe without accompaniment.

When recommending Fr. Bonvin's composition as a festival Mass, it is well to add that those choir-leaders will be disappointed who look for a festival Mass *à la* Gounod, Giorza, etc., etc. Fr. Bonvin's Mass is a truly festival Mass, but on strictly ecclesiastical lines. HUBERT GRUENDER, S. J.

BURKARD, O. S. B., PH. D., SISBERT: Manual of Plain Chant. A Text-Book for the Singer and Organist. Fischer's Edition, No. 2892. New York: J. Fischer & Bro.; London: The Vincent Music Co. Ltd. Copyright, 1906. 55 pages, paper.

In size and general treatment, the present Manual occupies a place about midway between the *Elementary Grammar of Grègorian Chant* written by the Rev. Norman Holly and the *Grammar of Plainsong* written by the Benedictines of Stanbrook (Eng.) or the *Vatican Plain Chant* written by Dom Birkle and translated into English by A. Lemaistre. No earnest student of Plain Chant will object to the rapidly growing literature of this subject in the English tongue. A diversity of methods of the Chant will not prove unprofitable; for most frequently it happens that a statement which may not be readily apprehended in

one "method" will receive such different treatment, possibly fuller, possibly clearer, in another manual, as to clear up any obscurity of misapprehension in the mind. Also it is true that the mind which is to be informed may prove accessible by one kind of presentation rather than another, although, objectively, both methods may be flawless. We therefore welcome the present Manual, and wish it all success.

In many respects the Manual approaches the subject of the Chant differently (and in a decidedly original way) from the other existing methods. For instance, nowhere is modern notation employed either to express an approximate equivalence of neums to their modern transcription, or to show how a Chant might appear if dressed out in modern style. The whole plan of treatment, too, is conceived philosophically, and is so well stated in the interesting Introduction, that we quote it here:

In every work of art we distinguish between its outward appearance and the thought which it should express. The exterior *form* is the embodiment of what had first an *ideal* existence in the soul of the artist. The different arts have different ways of effecting such a sensible expression. The composer has recourse to music: he speaks to our soul by means of artistically combined sounds. In songs, however, there are two factors which concur in producing the desired effect. The idea, i. e., what the composer wishes to express, is first laid down in the notation, which, together with the text, constitutes the *visible* form. But what is hidden here beneath the inanimate shape of staff, clefs and notes, unfolds itself to fertile life on the vocal organ of the singer: his delivery is the *audible* expression (form) of the idea.

In singing, therefore, we have three principal elements: 1. *the visible form*, 2. *the audible form*, 3. *the idea*. From these points of view we shall, in the sequel, consider Plain Chant, and shall try to touch all the questions which are of some importance for its successful rendition. But as there can be no question of good singing without the fulfillment of certain external conditions, we shall premise some few remarks in order to show which *external factors* influence in a special manner the delivery of Gregorian Chant. In conclusion we shall say a few words about some *special kinds* of Chant melodies.

The following sections, then, shall treat of

1. Exterior conditions necessary for good delivery;
2. The visible form Plain Chant (notation);
3. Its audible form (tone, melody);
4. Its idea;
5. Some special kinds of Chant melodies.

Treating first, then, the external conditions for a good delivery of Plain Chant, the author speaks (in Chap. I) of the dangers naturally confronting singers who have been used to a music which exacts a perfect unity and conformity of many voices in harmony, which can be secured only by an accurate submission of the will to the demands of mathematically measured notes. "The path, therefore, that leads the singer from the controlling influence of measured time and direction into the liberty of the Gregorian melodies, is beset by many dangers. In modern music, the caprice of the singer is restrained by numerous fixed indications; the melodious movement is caught and confined by the precise laws of the respective measured rhythm. In Plain Chant, on the contrary, free play is given to the individuality of each singer, since the laws governing its rhythm are not indicated by sensible characters. For this reason there is danger that the singers give a different interpretation to a melody. Thus the rendition becomes uneven, unless all observe the same movement and stress. How, then, is unity, which is so essential to rendition, to be obtained?" The means to be employed to this end are then clearly and succinctly given by the author. The chapter also contains clear directions how the voices are to be distributed—precentors and choir—for the various chants of the Ordinary of the Mass, and for the Proper. These specific indications ought to prove very helpful to a choirmaster who is unaccustomed to the liturgical requirements when Plain Chant is used and the Gradual parts—the Proper—are to be sung (never heard, previously, in many of our churches). Chapter II gives some practical hints on breathing, and the following chapter, on the pronunciation of Latin. The second part deals with "The Visible Form of Plain Chant (Notation)," and, giving first of all a summary view of the origin of the ancient notation, treats of the staff, clefs, accidentals, notes. What will perhaps strike the reader as a peculiar arrangement is the employment of a number of examples of Plain Chant notation in the volume, before the subject of the notation is taken up. How can the reader be supposed to understand the previous examples, knowing (presumably) nothing concerning the notes themselves? In dealing with the bistropha (p. 16) we meet the following definition: "It consists of two Puncta which have the same pitch. This neum was formerly sung with a kind of *tremolo;* but, as it

is rendered now, the second note simply doubles the first." Would this statement render clear to the mind the fact that both notes are to be sung as though they were a single note of twice the time-length of a punctum? or might it not convey the impression that both notes are to be sung, but that the second has a time-value twice that of the first?

Under the heading of "Neums of Two Notes," the bistropha, podatus, and clivis are named, but the epiphonus and cephalicus are, in the interest of simplicity, omitted, being called simply "ornamental neum." For the same reason, doubtless, the salicus is omitted from the neums of three notes. The author did not deem it feasible, either, "to acquaint the singer with the names of all the different combinations, because in practice it is quite enough to be able to reduce them to their fundamental forms, and hence a long catalogue of names (climacus resupinus, pes subbipunctis, etc.), would be unnecessary ballast" (Preface). We think that the reader will find some difficulty in understanding the distinction of pressus and oriscus (p. 12): "The *Pressus*: it is formed when, on the same syllable, a note or a neum meets another neum in the same pitch . . . The *only* exception from the rule given above is the strophicus which never helps form a pressus. . . The *Oriscus*: a figure formed by a punctum and the last note of a preceding neum. It is sung like the bistropha." But if the strophicus is the *only* exception to the definition of a pressus, will not a reader be perplexed by the definition of an oriscus, which answers fully to the definition of a pressus, inasmuch as it also is a note meeting another on the same pitch and the same syllable?

Dealing with the "Duration of the Single Tone," the author writes interestingly, as the following paragraphs will show:

> But what duration should be given to the tone? A general standard of valuation can not be assigned. It depends whether the melody is to be sung slowly or rapidly, just as in modern music a quaver has not always the same value, but varies according to the *tempo*. Very practical, also for Plain Chant, are the *metronomical* indications. If, e. g. we have at the beginning of the *Kyrie* M. M. ♩ = 132, it means, as in modern music, that about 132 notes must be sung in a minute. However, these indications obtain in as far only as the notes of a melody have, relatively, the same value; they cannot be applied to the above-mentioned exceptions, just as the metronome does not affect the ritardando movement in modern music.

The question might still arise whether in general the tone must be short or long. There can be no doubt that the long tone proper can not be employed in Plain Chant, as the tempo best adapted to it varies between 110 and 160. But simply to call the tones short entails many dangers. If, notwithstanding all brevity, a full round tone is still possible, no objection can be made against the short sound. It would, however, be out of place to sing the notes *staccato* or *martellato*. Old writers never weary of inculcating the round, full tone (*vox rotunda*, *tonus rotundus*), because it is, indeed, best suited to the nature of Plain Chant. Brevity insures lightness and fluency, whilst fulness of tone guards the characteristic solemnity and dignity of the sacred Chant.

Instructors can hardly be too strict in enforcing these precepts, especially since in our language there is a decided tendency to consider all unaccented syllables as secondary and to treat them as such in delivery, It is also a peculiarity of Teutonic languages to allow the vowel sounds to give way to the consonants in preciseness of expression, whereas in singing, the vowels are and must be the main features. From this twofold tendency originate such mispronunciations as *filio*, spoken filyo instead of fil-i-o; *Dóminus*, where the strong emphasis on the accented syllable results in almost the total loss of the i; *levavi animam*, pronounced levavyanimam instead of levavi-animam; semp'r instead of *semper*, etc.

The whole chapter is a good one (pp. 14-18). The following chapter (pp. 18-36) deals with the Combinations of Tones, and takes up the subject—the perplexing one—of Rhythm; and here we think that if the rules had been simply laid down, without further apologetic preamble, the student would perhaps gain, with less trouble than he may actually experience in assimilating the *reasoning* behind the rules, a sufficiently good idea of the practical value of the subject. The fourth part deals first with the "Idea of Plain Chant" (a beautiful treatment); then with the Influence of the Idea upon Delivery (also beautiful and practical). The Fifth Part takes up Recitation, the Psalms, the Hymns. An Appendix of three pages is contributed to the volume by the Rev. Fr. Gregory Huegle, O. S. B., on Plain Chant Accompaniment. Seven Rules are given, with explicative remarks, and two illustrations. It remains to say that the book is well printed, and is furnished with numerous illustrations in Plain Chant notation. P. T.

CAPOCCI, F: Messa "Virgo Clemens." For four mixed voices and organ. Turin: Marcello Capra.

The Kyrie starts out with an easy, but long-drawn, fugue which runs through all the voices and seems to me the most interesting and satisfactory part of the whole mass. The rest of the mass moves on in a somewhat monotonous, contrapuntal style with little melodic invention and an ever-shifting and wavering harmonic basis which imparts a character of uncertainty and restlessness to the composition, and precludes enjoyment and satisfaction in the listener. Spirit and form are strictly in accordance with liturgical requirements. Medium difficult. D. W.

HALL, WALTER HENRY: Essentials of Choir Boy Training. (Introduction by the Rev. Ernest Voorhis, Ph. D., Precentor of the Cathedral of St. John the Divine). New York: Novello, Ewer & Co. 1906. Pp. vii—60.

Mr. Hall's excellent book, while written primarily for the use of choir-masters in non-Catholic Churches, has been issued at an opportune time both for his professional brethren of his own religious household and also for the Catholic Church choir-master who finds himself under the necessity of studying and applying the art of training the boy-voice. It does much more than merely to supplement many of the tried and proven theories which have been advocated in most of the standard manuals formerly published in the elucidation of the subject, in that it frankly admits and suggests means for the correction of weak points which are prominently observable in many choirs trained blindly along the general lines laid down by a prominent school of boy-voice instructors of these times.

Among the weak points frequently in evidence in certain more or less noted choirs of the Protestant Episcopal Church, some of which have developed in many cases into glaring faults, may be mentioned, for instance, a disproportionate thinness of tone below *a*, the result of total elimination of the lower register of the voice; a hooting manner of tone production throughout the entire voice, the result of inordinately practicing the more accessible and easily produced vowel sounds to the practical exclusion of those more difficult to achieve with a similar quality

of tone; a most incorrect and unpleasant pronunciation of the text in which both vowel and consonant are sacrificed to the exegencies of tone; an attack on high tones which results in a sound more nearly resembling a hoot, or even a yelp, than anything like a true musical tone; and a pervading artificiality of tone which robs the boy-voice of its spiritual and ethereal quality and likens it more to a series of fabricated tones in which there is no soul.

Mr. Hall does not hesitate to recognize and set about the cure of these blemishes. In the first place, he takes issue with those who demand the exclusive use of head tones throughout the entire compass of the voice, and in the chapters on tone development and blending, he lays the foundations for a system of practice which is bound abundantly to justify his contention in the preface to the book, that "with keen discrimination and a trained ear the results to be obtained by judicious blending of tones are incomparably greater."

The suggestions concerning the use of vowels in tone development, breathing, pronunciation, and interpretation are of the greatest importance to those who would bring to their greatest fruition the inherent possibilities of the boy-voice and at the same time avoid the imperfections which may easily ensue from a technical training of the voice in which any useful process of legitimate voice-building may be overdone or any element necessary to its perfection be left unnoticed and untried.

Therefore, I am convinced that, however well-informed one may be in the literature and practice of boy-voice training, he can yet read and utilize Mr. Hall's book to advantage—in fact, that it is quite the best thing of its kind, so far as practical utility at the present juncture is concerned, that I have yet seen. W. J. Finn, C. S. P.

Mocquereau, O. S. B., André: Le Décret du Février 1906 de la S. Congregation des Rites et les Signes Rhythmiques des Bénédictins de Solesmes. Rome, Tournai: Société de Saint-Jean L'Évangeliste—Desclée, Lefebvre & Cie. 1906. Pp. 25.

An extremely clear and valuable exposition of the past history, the present status, and the future probable condition of the idea of rhythmic signs superadded to the notation of the chants by the

learned monks of Solesmes. The decree S. C. R. of the 14 February, 1906 [See CHURCH MUSIC for June, p. 415], became immediately the subject of divergent interpretations. Were all rhythmic signs thenceforth condemned? In particular, were those adopted by Solesmes considered as dangerous to the integrity of the notation adopted for the Vatican Kyriale? The present pamphlet answers the questions clearly and with effect.

An interesting and illuminating review of the history of the signs is given in pages 3-12, with a summary thereof in the following page:

a) Repeated approbations conceded by the S. C. R., from 1904-1906, of the Solesmes editions with rhythmic signs;

b) April, 1904. The reservation made by the Holy See (at the moment when the monks ceded to it the fruits of their labors) of the proprietary rights of Solesmes in the rhythmic signs, in view of the reproduction of the Vatican Edition by the press of Saint John, Tournai;

c) April-May, 1905. The Pontifical Press of the Propaganda requests, in a plan of agreement, to avail itself of the Solesmes signs;

d) April, 1904 to May, 1905, The Pontifical Commission, at various times and in divers ways, recognizes, indirectly but clearly, the right of the Benedictines to employ rhythmic signs in the reproductions of the Vatican Edition.

e) This same Commission permits publishers to use certain slight changes in the external form of certain groups and authorises editions in modern notation;

f) The decree of 11 August, 1905, does not in any way invalidate the foregoing, It is silent concerning the rhythmic signs, and its tolerance of the modern musical notation is a guaranty of security for rhythmic signs in Gregorian notation;

g) Finally, it may be added that from all sides the Benedictines were importuned to adapt the rhythmic signs to the Vatican Edition. These requests came from choirmasters, artists, priests and laymen, singers, and from religious, male and female, who had been using for several years the rhythmised editions of Solesmes and were in a position to understand their practical utility.

This brings the story down to 20 September, 1905, when the Vatican Kyriale was sent to the various publishers for reproduction. The decree prefacing it (14 August) became public only several weeks later than the date it bore, but contained nothing new in respect of the use of the signs. On the completion of the rhythmic edition of Solesmes (30 October, 1905), the

Bishop of Tournai gave it his official approbation, in conformity with the decree of 11 August. This was followed, contrary to the desires of the Benedictines, by the formal approbation of S. C. R. (16 November)—"typicae Vaticanae editioni de caetero plane conforme repertum est." This approbation states, in the words "de caetero," the patent fact that signs were added to the notes, but recognizes that the substance of the melodies and of the notation was safeguarded. "Après cela, les Benedictins et leurs éditeurs pouvaient, en toute bonne foi, se croire en sécurité"—a sufficiently modest assurance, in view of the whole preceding history of the signs and the document of 16 November. "Meanwhile, the publication of the Kyriale with signs became the occasion of a warfare against Solesmes, having for its object a condemnation by Rome of the very *principle* of rhythmic signs and consequently of the Solesmes editions," which attempt issued in the decree of 14 February, 1906, which "confirms officially the *principle* of rhythmic editions," and "maintains the *concordat of conformity* with the Vatican Edition . . . (*de caetero, videlicet exceptis signis*) given to the rhythmic editions of the Society of St. John issued before the present decree. If, then, *grave alterations* had been discerned in these editions in respect of the signs, the *concordat* would not have been given, nor, above all, would it have been maintained." Other provisions of the decree offer no difficulty, save the last phrase concerning the possibility of confusion between notes and signs, which must be made impossible for the future. This last phrase became the subject of diverse interpretation and of controversy. Apropos, the pamphlet notes (p. 19) that "the *correct* interpretation of this document must necessarily be in accordance with the assurances given by the Holy See to the Benedictines when these ceded over their editions. The two things cannot be considered apart, nor may one suppose for a moment that promises so weighty had been blotted out with a stroke of the pen without an intimation of the fact to those concerned. The Holy See is not in the habit of acting thus. The interpretation, therefore, which is the most favorable to the rhythmic signs, is the one which should offer itself first of all to the mind of any one who will consider impartially the assemblage of facts and of documents."

We agree heartily with the author in the view (p. 20) that

the "confusion" is not easy to find. The question is simply one of fact rather than of curious surmise or academic foreboding. "During an experience of several years, covering hundreds and thousands of people who, of all classes and degrees of education, have used the rhythmic editions of Solesmes (the Kyriale included), *never* has any confusion arisen; *never* has such confusion formed the subject of complaint (save during the recent open warfare, by a little minority) against the rhythmic signs."

A most important announcement is made (p. 20) that the Benedictines will adopt new signs, in which the most ingenious critic may not discover a danger of confusion, but which will nevertheless be a regrettable departure from true Gregorian tradition as well as from that clearness and simplicity which ought to be a leading feature in all musical writing. The signs employed heretofore by the Benedictines respected the principle (which never should be forgotten) that since melody and rhythm form a unit, they should be fused together in a unique notation. "The most perfect and most practical notation is that which represents this fusion by a *single sign* permitting us to seize at once, by a single, direct, intuitive perception, both the tonal and the rhythmic value of the notes." Instances of this are found in our modern musical notation (e. g., the whole note, half-note, quarter-note, etc.) and in the rhythmic signs of the Metz and St. Gall schools. The proposed new notation of Solesmes, however, will depart as little as possible from this ideal of simplicity, handed down to us by the purest Gregorian tradition. "If the S. C. of Rites has permitted the use of rhythmic signs, it has done so with serious intent, and with a view to practical utility. There is no reason to fear that it will lend itself to the desires of those who, discontented with this wise concession, would imprudently seek to make it illusory by exacting conditions impossible of fulfilment. It will not withdraw with one hand what it grants with the other" (p. 23).

A brief interpretation of the decree of 14 February, 1906, in clear catechetical form, follows:

I. Is the use of rhythmic signs permitted in the reproductions of the Vatican edition?—Yes; all the publishers are allowed to use them.

II. On what conditions?—Publishers should choose signs which do not alter the form of the notes, in order that no "confusion" be possible between the typical notes and the added signs.

III. Is there any confusion between the rhythmic signs of Solesmes and typical notes?—Some say *yes;* others, *no.* As a matter of fact, no such confusion has been produced during long years of practice. However, the question is now superfluous: the signs will be changed.

IV. What becomes of the former rhythmic editions of Solesmes, etc.?—They remain approved; everybody may use them, including the edition of the Vatican Kyriale.

The last two pages of the pamphlet deal with the letter written by the Secretary of the S. C. of Rites to Biais, Lecoffre, et Lethielleux, under date of 2 May, 1906, in which the permission to use superadded signs is, if possible, even more clearly expressed: "His Holiness has thought it opportune to tolerate the addition of certain supplementary signs," under the condition of the permission of the Ordinary and of respect for the integrity of the typical notation. H. T. H.

NASONI, SAC. DOTT. ANGELO: Del Carattere Distintivo della Musica Ecclesiastica. Edizione secunda riveduta e migliorata. Milano: A. Bertarelli & Co. 1905. Pp. 124.

The first edition of this work appeared in 1894, shortly after the Rev. Canon Nasoni had assumed the editorship of the "Musica Sacra" of Milan. Although the edition was soon exhausted, the Congress of Turin, in June, 1905, listed the work as commendable for the purposes of the reform-movement in sacred music, and the author has introduced some emendations made possible by the progress of sacred musical standards since the "Motu proprio" of Pius X, which is printed in full at the end of the little volume. Part I treats of the esthetics of sacred music, while Part II considers its liturgical character. The Esthetics comprises a discussion of the objective elements of any musical composition, and shows how, in respect of these, music written for church use must differ from that which is composed for any secular end. The liturgical character of church music is defined by certain negative and certain positive kinds of legislation. Then follows a historical review of the progress—or retrogression—of sacred music from the days of the Council of Trent down to our own time, and an analysis of the new legislation of Pius X, confirming the older laws, preceptive and prohibitive, with its added measures of reform, its legal and preceptive value, etc. P. T.

NEKES, F: Kyriale sive Ordinarium Missae conforme editioni Vaticanae a SS. D. N. Pio PP. X evulgatae. Organum Comitans, auctore F. Nekes, opus 46. Editio Schwann: Duesseldorf (New York: Fischer).

This is an accompaniment to the Kyriale as far as the *Cantus ad libitum*, which will appear as a supplementary volume. As might be expected of such a successful harmonist and composer, the accompaniment is full, rounded, and flowing, while the use of accidentals, especially in the cadences, makes the melodic sequence seem almost modern to the organist. Fr. Nekes admits that this would seem to be an anachronism, especially where such masters of the ancient tonalities as Palestrina and Vittoria are taken as models; but he contends that any accompaniment to Gregorian melodies is an anachronism, and that if we insist on harmonizing, harmony has its rights as well as melody. He indicates a *pressus* simply by tied quavers and not, as more commonly, by a stressed crotchet, and thinks that his method more clearly indicates to the organists the exact notation of the Gregorian melody. The volume is beautifully printed, in large, deep-black characters, on slightly tinted paper. P. T.

OLMEDA, FEDERICO: El Kiriale Vaticano, Los Benedictions y la Notación del Canto Gregoriano. Madrid: Imp. del Asilo de Huérfanos del S. C. de Jesús, Calle de Juan Bravo, núm. 5. Mayo de 1906.

Thus runs the full title-page of a pamphlet of thirty pages, devoted to three specified topics more nearly related in fact than the pamphlet itself succeeds in making clear to the reader. The topics thus mooted are highly interesting; and as the present treatment is professedly meant to attract attention to a further elaboration in a following work of the author's, it will not be unprofitable to explore its pages with some minuteness.

After a brief summary of the contents of the Vatican Kyriale, the author notes (p. 7) that it contains many more chants than the Graduale of 1895 (which work he styles the "edición típica"—a somewhat ambiguous expression). He thence infers that either the former is superabundant or the latter deficient, with a resulting perplexity of choice of either one for liturgical

use. He than speaks of M. Widor's difficulty—a difficulty which has attained a greater notoriety than it deserved, by the way—and comments upon Dom Pothier's solution of it by the use of the word "secondary" in relation to the use of rhythmical signs:

> Certain it is that these rhythmical signs can be considered as an accidental matter in so far as they do not alter the archeologico-Gregorian tradition, whether in the number, the intonation, or the grouping of its sounds. But if they appear as an accidental matter in respect of material archeological conformity, it cannot be doubted that they constitute a principal matter (not only those signs which appear in the said [Solesmes ed. of the Kyriale with rhythmical signs] edition, but many others besides, which are necessary) from the point of view of the practical execution of the chants, since they are needed, first, to express the intrinsic value which must be given to the Gregorian melody; secondly, to unify execution among different singers—principal necessities, which all the archeological notations yet given leave unsupplied (p. 9).

The last phrase of the quotation states one of the principal contentions of the author, who appears to have written his paper as a plea for the adoption of a complete modern notation (with all its signs, marks of expression, etc., as well as its notes) in the liturgical books. Clearing the ground slowly for a consideration of this plea, he first avers that the notation of the Kyriale (Vatican) and of the Kyriale (Solesmes, with same notation, but furnished with rhythmical signs) constitute two different notations, and asks whether various notations in the liturgical books are necessary or desirable (p. 15). He gives a negative answer, but expressly excludes from this negation the use of rhythmical signs for archeological or scholarly use (p. 16). With all the students of the restored chant, he rejects the Gregorian notation previously in use, as being foolish and commonplace, as lacking precision, as unnecessarily presenting a riddle to modern musicians, and as being out of conformity with modern usage in music (p. 17). But he also rejects (p. 20) the notation of the Vatican Kyriale, as lacking reason for its adoption over the notation of any other epoch of Gregorian history, as not responding to the reasons given by Dom Pothier in his *Mélodies Grégoriennes;* as sharing (p. 22) with the notation which it supplants all the difficulties previously enumerated; as being unable to express the melodic value of the Gregorian phrase (pp. 22-24); as not guaranteeing all that is due to the

movement of restoration of the traditional melodies (p. 24-5), namely, material and formal integrity of the melody, and precision in the execution thereof; as offering unnecessary trouble to church-musicians, who must resign their knowledge of the previous notation and take up the study of the new; as sustaining an antiquated notation in opposition to that now in use; as offering a great obstacle to that popularization of the chants, which the Pope desired in his *Motu proprio*, but which must encounter a real difficulty amongst those pupils who study modern music (p. 26).

He thinks that the use of rhythmic signs with the Gregorian notation will not solve the difficulty completely, and agrees in principle with Dom Mocquereau in the acceptance of modern notation, since this could a) resolve the many difficulties of the Guidonian notation, b) offer the immense advantage of being the one now in use, c) facilitate the study and popularizing of the chants, d) permit the precise marking of the properties and qualities of the Gregorian phrase so that it might be understood equally by all students and singers, e) designate musically the rhythm without exacting a knowledge of too many grammatical particularities, f) indicate graphically all the shades, delicate and pronounced, of the Gregorian melodies, g) guarantee the archeological fidelity, material and formal, of the chants, and thus secure for the restoration a positive and brilliant status. Nevertheless, *salvatis salvandis*, he prefers the notation of Dom Mocquereau to that of the Vatican Kyriale (pp. 26-27). He contends (p. 28) that modern notation is not exclusively mathematical in its values, as the recitatives in operas and certain sacred compositions as well, employ the notes largely *ad libitum* in the matter of time. He admits (p. 30) that the study of the ancient manuscripts is still progressing in such a way as to suggest awaiting a favorable time when some of the present uncertainties of interpretation shall have been removed, before adopting a definite system of notation; and he promises a further contribution to the subject in the pages of the Augustinian publication, *España y America*, in which the present pamphlet originally appeared. H. T. H.

PALÉOGRAPHIE MUSICALE: Les Principaux Manuscrits de Chant, etc. Dix-huitième année. Juillet, 1906. No. 71. Tournai (Belgique): Desclée, Lefebvre & Cie.

The present issue continues the publication of the Monastic Antiphonary of the 12th century, catalogued as Codex 601, Library of the Chapter of Lucca, which was begun in the issue of October, 1905. Four numbers have therefore been issued of this new work, of which the July issue comprises pages 33*—40* of descriptive and explanatory text and twenty-four full-page plates (pp. 140-187 of the Antiphonary). Any praise of this magnificent publication at this date is superfluous; but the attention of such of our readers as may not have been subscribers in the past is called to the fact that the publication of the Lucca Antiphonary begins a new departure and offers a feasible opportunity for commencing subscription. Of course, the whole publication, extending over eighteen years, is invaluable; but unfortunately the first volume is out of print, and some people hesitate to begin subscribing without an assurance of a complete set of the preceding issues. By happy accident or careful watch, such a set may still, of course, be obtained. The Lucca Antiphonary, however, is a complete work, and its publication offers, as we have said, a favorable opportunity for commencing a first-hand knowledge of the work being now accomplished by Dom Mocquereau and his learned collaborators.

In the May-June number of the *Rassegna Gregoriana*, 1905, appeared a carefully written paper on the Antiphonary and on its proposed publication in the *Paléographie*, from the pen of D. Pierre de Puniet, of Solesmes. That paper formed but the basis of the elaborate *Introduction* appearing in the October issue, 1905, of the *Paléographie* (pp. 9*-20*), from which we translate the opening paragraphs:—

With this ninth volume of the *Paléographie Musicale*, we approach the publication of a new class of manuscripts, and thus proceed a further step according to the plan originally laid out.

From the first, we had proposed to make known, through the help of the phototypic process, the most interesting specimens of the different notations employed in the course of the centuries in transcribing the Gregorian melodies; and wishing to satisfy as promptly as possible the scientific curiosity of our readers, we thought it well to begin by giving extracts from manuscripts of various dates and provenance, so as to convey an idea of the successive changes in neumatic writing.

The main purpose, however, of the *Paléographie* was the integral publication of documents; and for this reason we published successively the Graduals and Antiphonary of Einsiedeln, of St. Gall, of Hartker, these being the most perfect types of notation in neums of combined accents. We have just completed the antiphonary of Montpellier, so well known because of its bilingual notation. We have not as yet given any Roman document in the Guidonian notation; and this task we now take up.

There exists—especially in Italy—a very large number of manuscripts of the eleventh and twelfth centuries transcribed according to the system of Guido of Arezzo, the practical value of which in fixing the melody *ne varietur* was immediately recognized by the rejection, even in France and Germany, with the exception of the School of St. Gall, of the method of writing the neums *in campo aperto*—a method which had opened the way to so many errors in the interpretation of the Chant—and the adoption of the new notation as being at once safer and easier.

With this brief summary of the past labors and present purpose of the *Paléographie,* the editor begins a description of the Lucca Antiphonary and then takes up first, for analysis, etc., the "Proper of the Time"—*Proprium de tempore.* We should add, for the information of those who contemplate subscribing, that the yearly subscription for France is 20 frs., for other countries, 25 frs., on Holland paper, 30 or 35 frs., Japan paper, 40 or 45 frs., respectively.

Ponten, Ant.: Op. 19: XII Praeludia, Interludia, Postludia, pro organo. Utrecht: Wid. J. R. Van Rossum; New York: Fr. Pustet and Co.

A good and practical idea it was to present our organists with brief selections embodying respectively the melodies of the Easter Alleluia, the solemn "Ite Missa est," the well-known Christmas carol "Adeste fideles," etc. Apart from many an instance of grating stiffness in the compositions, their author has enlivened them with better and more pleasing music than can be discovered in the other two works issued by the same firm, and reviewed by me to-day. He is far, also, from any excessive emotion or poetical exuberance. L. B.

Ravanello, O.: Missa Solemnis (XII). For three male voices and organ. Turin: Marcello Capra.

A fine piece of work. It is wonderful what full-sounding

and imposing music Ravanello could get out of only three voices and with such a limited range at that. Furthermore, the mass is thoroughly liturgical and dignified. By all kinds of contrivances he avoids monotony. Occasionally we meet in the mass genuine dramatic touches which, however, never transgress the limits of religious self-restraint. The "Suscipe" in the Gloria is truly majestic. The Credo is particularly good and full of telling, stirring passages. The whole mass deserves the highest recommendation. It is not very difficult. The tenor never rises above once marked *g*. D. W.

VRANKEN, P. J. Jos.: Op. 23: Missa "Adoro te," ad tres voces aequales, cum organo. Utrecht: Wid. J. R. Van Rossum; New York: Fr. Pustet and Co.

The Mass is based upon two short themes taken from the Gregorian "Adoro te." These themes are most simple and anything but characteristic; the endless recurrence they are subjected to in the work is almost equivalent to the conventional flogging of a dead horse. This is notably true of the three opening notes of the first theme, as they are nothing but the broken major triad, which the author adduces with immoderate frequency, now in their original form, now in an inverted order. I took pains to count the appearing of this obtrusive figure: not including the derivative forms, I met the short-winged incubus ten times in the Kyrie, sixteen times in the Gloria, nineteen times in the Credo, four times in the Benedictus, and five times respectively in the Sanctus and the Agnus Dei. Accordingly the entire mass consists almost exclusively of dry repetitions of the above-mentioned two Gregorian themes. This, however, is no longer unity, but a monotonous rehearsal of the same thing over and over again.

Let me not be understood as demanding works reached by musical geniuses only, or compositions altogether above the ordinary; the Beethovens and Wagners are phenomena of centuries at the most. If the standard of these artists were to be applied to our creation, we composing *dii minores* of the musical Olympus might as well close up our humble shop. Still, it is justly expected that everyone desirous to have his productions in print before the public should possess a certain degree of

originality and wealth of invention. It is the duty of the critic to draw attention to these needs.

In very truth, I regret to mention this on occasion of Vranken's Mass. The author evidently has the best of intentions, a truly Catholic mind, and some constructive ability. True it is, from the mode of composing here adopted, I am unable to form an adequate opinion on his inventive powers. Should he intend to continue composing after this fashion, it were certainly advisable for him to analyze a complete hymn into its various motives and to utilize these. Such was the custom of composers in the sixteenth century; and even in this wise they but seldom escaped the bane of monotony.

At present, more than ever, is the musical value of ecclesiastical compositions to be urged, lest we abate and discourage the good disposition and greater zeal caused by the *Motu proprio*, and provide the adversaries of true ecclesiastical music with a welcome butt for their taunting criticism.

Someone, perchance, may marvel at meeting with these expressions of opinion in a mere review notice. However, as the emptiness of our ecclesiastical compositions has over and again been objected to me by both friend and foe, the above remarks have spontaneously come to my pen. Thus it is but some days ago that I was the recipient of a communication from one of the most prominent savants in music of our time, containing the following observations fraught with interest also for a larger circle of readers:

> Abstracting from a small number of works of the better masters, I for my part am utterly disgusted with this cold music, void of all ideas, and wholly lost in monotonous rehearsing of the same harmonic forms. In such methods I fail to detect anything but mechanical routine, mere combinations of chords, formulae, and cadences, once learned in school, and now repeated with more or less skill. The soul and the feeling of the heart, revealing themselves chiefly in characteristic melody, are conspicuous in this class of music only by their absence. It is assuredly high time to effect a change in this matter, lest Church music fossilize completely.

I quote these words at the risk of beholding them turned as weapons against us by lovers of the flesh-pots of Egypt and antagonists of genuine Church music. The policy of the ostrich, to hide our heads in the sand, is a bad policy always; it will avail positively nothing in so evident a cause. L. B.

MANZETTI, L., Presb.—Organum Comitans ad Kyriale sive Ordinarium Missae juxta Editionem Vaticanam. Fischer's Edition No. 2800. New York: J. Fischer & Bro.; London: Vincent Music Co.; Augsburg: Boehm. 1906.

It was inevitable that musicians who had been accustomed for many years to the Ratisbon version and rhythm (or absence of it) should have found themselves nonplussed, in the author's previous accompaniment to the *Requiem,* by a concrete application of theories in melodic rhythm and in organ accompaniment to which they were wholly oblivious; and that, not understanding the theory lying behind the rhythm and the accompaniment, they should quarrel with its concrete illustration.

Father Manzetti undertook the task of following up the publication of the *Requiem* with an organ accompaniment for the Kyriale. Such a task was not the work of a few days; and the publishers provided (pending the appearance of the complete work) some advanced pages bound in paper. We now have the completed volume, of 153 oblong pages, beautifully printed in large characters, on slightly tinted paper, and bound substantially in cloth—altogether a handsome and convenient volume.

It is needless to say that the author has followed here also, as for the *Requiem,* the rhythmic interpretation of Solesmes; but he has judged it desirable—perhaps in view of the misconceptions indulged in by some critics of the previous work—to preface the volume with some words of explanation of the theory on which his accompaniment is based. While this theory has already been most widely taught and adopted, it has had to suffer from hasty criticism resulting from an impatient rejection of principles which could not be mastered in a few casual moments of spare time; and we in America have been especially remote from its proper intelligence, partly through the power of tradition and association, partly through the mere geographical Chinese-wall of distance from Europe. The author devotes two pages of text to a few brief explanations, however, and succeeds very well in conveying an idea of the difficulties surrounding the question of Gregorian accompaniment and in suggesting the particular point of view from which an expert Solesmist regards his task. He remarks, very tolerantly withal, that "since a unanimous answer to many questions concerning the rhythm and accents of the Gregorian melodies has not yet been arrived at,

and it is still freely debated what may be the best method of harmonization, Gregorian harmonists are moving in an unexplored country and engaged in their first campaigns;" and recognizing that certain portions of the text will, because of their musical and prosodial structure, appear strange to ears accustomed to identifying accent with length instead of strength, and unaccented syllables with short, instead of weak, syllables, he writes an informing Preface.

Once this Preface is carefully read, a study of the volume will yield a charming illustration of the melodic beauty, logical and historical correctness, and harmonic adaptability of the traditional melodies as interpreted by the present learned monks of Solesmes as well as by the veteran explorer in this matter, the President of the Vatican Commission, Dom Pothier. There will be found, namely, a chant that is not heavy and slow-dragging, and further weighted down by haphazard and too frequent changes of harmony, but a graceful, light, clearly rhythmic and well-balanced musical flight. They will find the accompaniment doing as little violence as may be, to that airy and free character of the melody which, to be rendered according to its proper genius, should, ideally, have no harmonic bases (earth-linkings which are rather chains than supports to the chant) at all. While the author has followed out the system, he has provided an accompaniment that is smooth in movement, easy in practice, and diatonic in treatment.

Briefer Notice.

Amatucci. "Miserere" for alto, two tenors and bass. Turin: Marcello Capra; New York: Breitkopf and Härtel. To be sung alternately with plain chant.

The alto part is evidently written for boys and never goes higher than the twice-marked *c*. I cannot imagine a more stately and effective combination of voices than altos with a male trio or quartette. This combination is more and more getting into favor, particularly where female voices have been eliminated. Amatucci's composition is pure in style, pleasing in its melodies and harmonization, devout in its spirit and rather easy of execution. D. W.

Becker, C. "Te Deum" for four male voices. New York: Fr. Pustet & Co.

This is a strong, good composition. Plain chant and four-part music interchange at every verse. The figured music comes in very prettily after the plain chant. The composition is not hard and will make an excellent effect. Becker's "Te Deum" will live, for there is demand for suitable compositions of this kind. D. W.

Birkle, O.S.B., Rev. P. Suitbertus: The Vatican Plain Chant. A Practical Manual for Teacher and Student. Adapted and Translated from the German by A. Lemaistre. New York: Joseph Wagner.

See extensive review-article by the Rev. Ludwig Bonvin, S.J., in the present issue of Church Music.

Bordonel, T. J. Domine Salvum Fac, in B-flat. London: Cary & Co.

One of the three settings prepared by the author for these words. The movement, "slow and majestic," reminds us of Gounod's treatment of the same words for four male voices. The word "invocaverimus" occurs in one measure, with the musical accent on the syllable "ca," and in the next measure on "vo"—a slight infelicity, scarcely avoidable, perhaps, in so condensed a musical setting. P. T.

Bordonel. Mass for mixed choir and organ or orchestra. Leipzig and New York: Breitkopf & Härtel.

In spite of the approval of this mass by the Liverpool Commission on Church Music, I warn the readers of Church Music against it. It is written in the same spirit and form in which Peters's and Marzo's and similar masses are written. It does not even appeal to a worldly musician. For there is no depth of thought, no higher musical form, only bombast and hackneyed effects. It panders to the common popular taste and is full of musical vulgarities, platitudes and needless repetitions. After the words "Filius Patris" in the Gloria "Fine ad libitum" is marked. D. W.

Bordonel, T. J. Chants for the Proper of the Mass. London: Cary & Co. Price, 4d.

These chants, which are advertised as having been published by desire of the Bishop of Liverpool, Eng., are printed to the text of the "Proper" for feasts of Confessors, the text both of the "Con. Pon." and "Con. non Pon." being printed to the one melodic setting, which is intended for adaptation to the text of any "Proper." The musical setting is in imitation of psalm-tones, and furnishes a very easy method of rendering the texts of the Proper of any feast. P. T.

Boslet, L. Opus 27. Fantasie fuer die Orgel. Düsseldorf: L. Schwann; New York: J. Fischer & Bro.

An imposing work of a well-known organist and composer. It opens allegro in D major; the second movement (meno mosso) is an interesting soft part in D minor which, after some artistic development, returns to the first key and movement,

and closes with majestic chords for full organ (last 9 measures). Moderately difficult. C. F. M.

BRAUN, S.J., ALPHONS. "Stella matutina." Lateinische Gesäng. f. gem. Chorals Festgabe der Himmels Koenigin gewidmet bei der 50 jährigen Jubelfleier des Pensionats U.L.F. Stella matutina in Feldkirch. Heft I–II. Düsseldorf: L. Schwann; New York: J. Fischer and Bro.

Composers of the Jesuit Order (Revs. Alfons Braun, Ludwig Bonvin, Hubert Gruender, Josef Kreitmaier, Theodore Schmid, Karl Racke and A. V. Doss) have given a splendid collection of Blessed Virgin Hymns of only moderate difficulty. We find the following texts: "Haec dies," "Quae est ista," "Signum magnum," "Beata es," (for S. A. T. and organ), "Beatam me dicent," "Ave Maria," "Beata es," "O gloriosa Virginum," "O Maria Virgo pia," and "Plaude festivo" (for S. A. T. B., without organ), "Ave maris Stella" (for two voices and organ), "Felix es," and "Recordare" (for one voice and organ). C. F. M.

BURGER, MAX, Op. 56. Six Trios for Organ. For use in Music Schools. Düsseldorf: L. Schwann; New York; J. Fischer and Bro. Price, $0.60.

These beautiful three-voiced organ pieces, which are to be executed on two manuals and a pedal, the composer designates as practice-matter for music schools, etc. I believe, however, that to a great extent they may also be used at divine service, although not precisely between two Gregorian pieces, as their tone-color and their whole character is too distinctly modern for such a position. It is exquisitely written music, rich in melody and harmony, apt to interest the organist, and is besides not over difficult. L. B.

BUSTINI, A. Messa da Requiem. Turin: Marcello Capra; New York: Breitkopf and Härtel.

The mass is a masterpiece of the most intricate, difficult and, let me add, most tiresome counterpoint from the first note to the last, but it is hardly fit for church use. It is worldly, not on account of the form, but on account of its spirit, which is a display of musical learning and contrapuntal skill rather than the presentation of the sacred text in an appropriate musical garb. The text of the Kyrie is abbreviated. D. W.

COHEN, CAROLUS, Op. 17. Completorii Psalmi, for four voices. Edition A in the 7th Mode; edition B, in the 8th Mode. Düsseldorf: L. Schwann; New York: J. Fischer & Bro.

Complin is a liturgical form of divine service for the afternoon, which is simpler and easier than Vespers. The choir director of Cologne Cathedral offers for this purpose the verses of the Psalms alternately in euphonious, easy falsibordoni for a four-part male choir and in one-voiced Gregorian melody. Every verse has its melody specially written out, which facilitates singing very much. In ordering, state which edition is wanted: edition A gives the Psalms in the 7th ecclesiastical Mode; edition B, however, in the 8th. Both are commendable. L. B.

ENGEL, V., Op. 24. Marienlob. Zehn Gesänge zu Ehren der seligsten Jungfrau und Gottesmutter Maria. For four mixed voices. Two vols. Düsseldorf: L. Schwann; New York: J. Fischer & Bro. Price, score, $0.30, each voice $0.10.

These German choruses are very melodious, hearty, popular and at the same time in the spirit of the Church, and pretty easy. They belong to the better publications of their class. L. B.

HAMMA, FR., Op. 23. Adoremus. 100 Cantica Sacra ad tres voces aequales (C. I., II et A. vel T. I, II et B). Regensburg: Martin Cohen. Preis Mk. 1.80 Pf. Edidit Fr. Hamma.

The editor contributes fifty-five compositions, the others being distributed amongst Piel (2), B. Mettenleiter (3), V. Engel (3), J. G. E. Stehle, J. Mohr, C. Ett, etc., a number of compositions of the sixteenth, seventeenth and eighteenth centuries being included also. In Part I, there are six "Tantum Ergo," two "Pange Lingua," four "O Salutaris," two "Ave Verum," and

nine other settings of various Eucharistic hymns. Part II deals with texts appropriate to the seasons of the liturgical year, Nos. 24–62. Part III deals with the Bl. Virgin (Nos. 63–83). Part IV, with the Saints (Nos. 84–90). Part V, with various hymns (Nos. 91–100). P. T.

HAMMA, FR. Op. 24. Aula Cantorum. 80 Cantica Sacra ad quatuor voces aequales (Ten. I, II et Bass. I, II). Pro totius anni Temporibus edidit Fr. Hamma. Regensburg: Martin Cohen.

Most largely arrangements from the previous work for four voices, with appropriate changes of signature. It contains some additions, many omissions, with respect to the previous work, and is similarly divided into the aforementioned five parts. P. T.

JOHNER, O.S.B., P. DOMINICUS. Neue Schule des gregorianischen gesänges. New York and Regensburg: Fr. Pustet and Co.

See extensive review-article by the Rev. Ludwig Bonvin, S.J., in the present issue of CHURCH MUSIC.

LOBMILLER, RAPHAEL. Op. 6. Missa pro defunctis, S. A. T. B. Düsseldorf: L. Schwann; New York: J. Fischer & Bro.

A fine setting, in homophonic style, of the entire text of the Requiem, including "Sequentia" and "Libera me;" quite easy. C. F. M.

NEMMERS, M. L. Nemmers's Choir Book, for S. A. T. B. Score. 3d edition.

Milwaukee: M. L. Nemmers.

Contains thirty-eight easy pieces, original works by M. L. Nemmers and arrangements for sermons ("Veni Creator") Offertory, Benediction, and Devotions in honor of the Blessed Virgin. A good collection for small and medium choirs. C. F. M.

NEMMERS, M. L. Mass in D for male or female choir, 3 or 4 voices, with organ, score and parts.

Milwaukee, M. L. Nemmers.

Credo and Benedictus are composed for mixed voices, and may be sung by first and second (male or female) voice and Bass. Easy and devotional. C. F. M.

NEMMERS, M. L. Mass in hon. of the Holy Family, for S. A. T. B., with organ. Score and parts. Milwaukee: M. L. Nemmers.

Contains some repetitions in the text; music easy. C. F. M.

O'SHEA, John A. Mass for four mixed voices and organ. Boston: The Catholic Music Publishing Co.

The music of this mass certainly does not lack originality. It all sounds so odd, so uncommon, and operatic à la Puccini, that it pleases and shocks at the same time. One great advantage of the mass is its brevity. There are absolutely no repetitions and no delays in the movement. The chromatic progression in the middle of the Gloria is more than odd, it would baffle a Richard Strauss. I like the Credo best. The melodies are rather pretty, in spite of the peculiar, ever changing, rhythm which in this case is justified by the musical idea of the passage. D. W.

RÖWER, O.F.M., P. BASILIUS. Op. 4 Litaniae de SS. Corde Jesu, for three equal voices and organ. Düsseldorf: L. Schwann; New York: J. Fischer and Bro. Price, $0.15, ten copies, $1.00.

Devotional and unpretentious. Best suited for male voices. L. B.

SCHERER, CHRISTIAN, Op. 4. Laudetur SS. Sacramentum. Nine Latin Chants in honor of the Blessed Sacrament, for four mixed voices. Düsseldorf: L. Schwann; New York: J. Fischer & Bro. Score, $0.40, each voice, $0.10.

Homophonic productions of which scarcely more can be said than that they may be not inaptly used in church. L. B.

SCHMIDT, F. X., Mass in A f. S. A. T. B. with organ. Revised by M. L. Nemmers. Milwaukee: M. L. Nemmers.

In the well-known composer's best style; melodious and easy. "Pleni sunt cœli," etc., for Sopr. solo is somewhat florid. C. F. M.

SCHUETZ, HEINRICH, Septem Verba J. C. in Cruce. For soli and mixed choir with accompaniment of organ and string quartette ad lib. Turin: Marcello Capra, New York: Breitkopf & Härtel.

It was indeed a good idea to revive this work of the great German contemporary of Palestrina. Schuetz's Good Friday music is distinguished for its solemn grandeur, childlike simplicity, harmonic purity and touching impressiveness. The severity of its style, too, ought to make it still more suitable for Passion-tide. The voice parts are not difficult. The organ and string accompaniment is very subdued. Unfortunately there are a few misprints in the edition.

D. W.

SORIN, REV. R. J. Mass of the Holy Rosary, for S. A. B. with organ. Score and parts. Milwaukee: M. L. Nemmers.

A delightful, easy composition, especially useful for children's and convent choirs; it is in its first edition. C. F. M.

SORIN, REV. R. J. "Our Lord's Prayer," and "Hail Mary," each for solo voice with organ, and chorus (mixed voices). Price, $0.50 each. Milwaukee: M. L. Nemmers.

Two easy and very expressive composition which are already quite popular. C. F. M.

SORIN, REV. R. J. Festival Mass of the Good Shepherd, for S. A. T. B., with organ. Score and parts. Milwaukee: M. L. Nemmers.

A melodious work, with good harmony. There are male and female trios in the Gloria and Credo.

C. F. M.

TERRY, R. R. Plain Chant Masses arranged for Unison or Four-Part Singing. Cary Edition. Nos. 819 (In Festis Simplicibus), 820 (In Festis Duplicibus I. Cunctipotens Genitor Deus), 821 (In Dominicis infra annum—Orbis Factor), 822 (In Missis B. Mariae Virginis). Price of each no., *6d.* London: Cary & Co.; New York: J. Fischer & Bro.

It was a happy thought of the accomplished organist and choir-director of Westminster Cathedral to provide what are practically accompaniments to plain-chant masses, so arranged as to make unison singing easily feasible and at the same time so to construct the harmonization that four voices could render the harmony properly. The plain chant text followed appears to be, not that of the Kyriale, but that of the Solesmes edition of 1904. A word of preface, intimating this fact, might seem desirable; as otherwise we think it likely that organists might not easily discover the fact. P. T.

VAN KERLE, JACOB. Missa "Ut Re Mi Fa Sol La," for four-part mixed choir a cappella. Düsseldorf: L. Schwann; New York: J. Fischer and Bro. Price, score, $1.20, each part, $0.20.

We have here the work of a sixteenth century composer, who in this Mass shows his skill by the uninterrupted contrapuntal kneading of the six first notes of the scale. It is a historical curiosity which, despite its technical excellence, cannot be recommended for a performance in our own time. L. B.

VEITH, JOHN JOS. Op. 13. Mass in Honor of S. Apollinaris; for two equal voices with organ or harmonium. Düsseldorf: L. Schwann; New York: J. Fischer and Bro. Price, score, $0.95; each voice part, $0.10.

A proper, euphonious, vocally correct, and carefully elaborated composition which makes no pretentions to originality and characterization of the text, but is entirely in the spirit of the Church. L. B.

WECKER, RUDOLPH. Op. 6. Missa in Hon. St. Nicolai; for S. A. T. B. Score and voice parts. Düsseldorf: L. Schwann; New York: J. Fischer & Bro.

A musicianly work of decided merit. Principally in homophonic style; there is a good deal of imitative work. The "Benedictus" is composed for alto and four male voices. For good and medium choirs who can sing without organ.

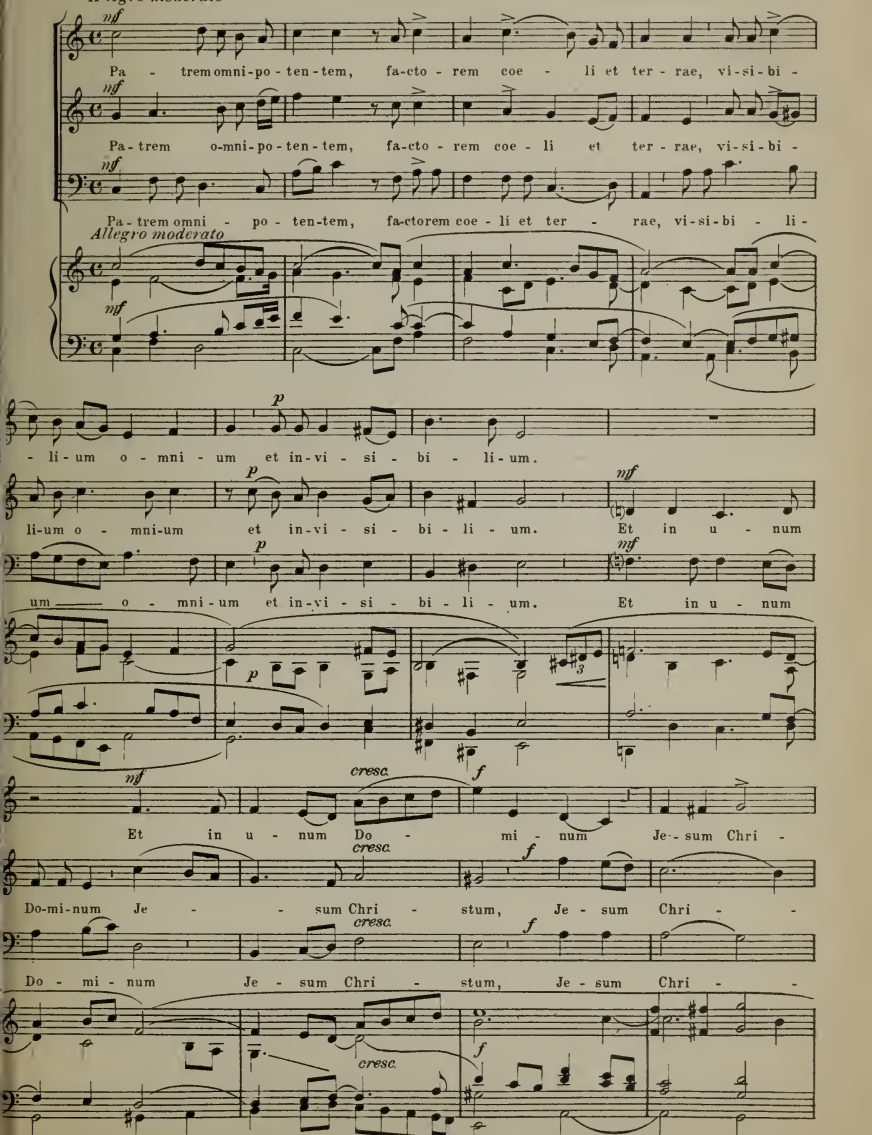
C. F. M.

MISSA "TE, CHRISTE, SUPPLICES".

Mass for Mezzo-Soprano, Tenor & Bass with Organ Accompaniment.

CREDO.

LUDWIG BONVIN S.J. Op. 83


Allegro moderato
mf
Pa - trem omni-po-ten-tem, fa-cto - rem coe - li et ter - rae, vi-si-bi -
Pa-trem o-mni-po-ten-tem, fa-cto - rem coe - li et ter - rae, vi-si-bi -
Pa-trem omni - po - ten-tem, fa-ctorem coe - li et ter - rae, vi-si-bi - li -
Allegro moderato
mf
p
- li-um o - mni-um et in-vi - si - bi - li-um.
p
mf
li-um o - mni-um et in-vi - si - bi - li - um. Et in u - num
p
mf
um o - mni-um et in-vi - si - bi - li - um. Et in u - num
p
mf
cresc.
f
Et in u - num Do - mi - num Je - sum Chri -
cresc.
f
Do-mi-num Je - sum Chri - stum, Je - sum Chri -
cresc.
f
Do - mi - num Je - sum Chri - stum, Je - sum Chri -
cresc.
f

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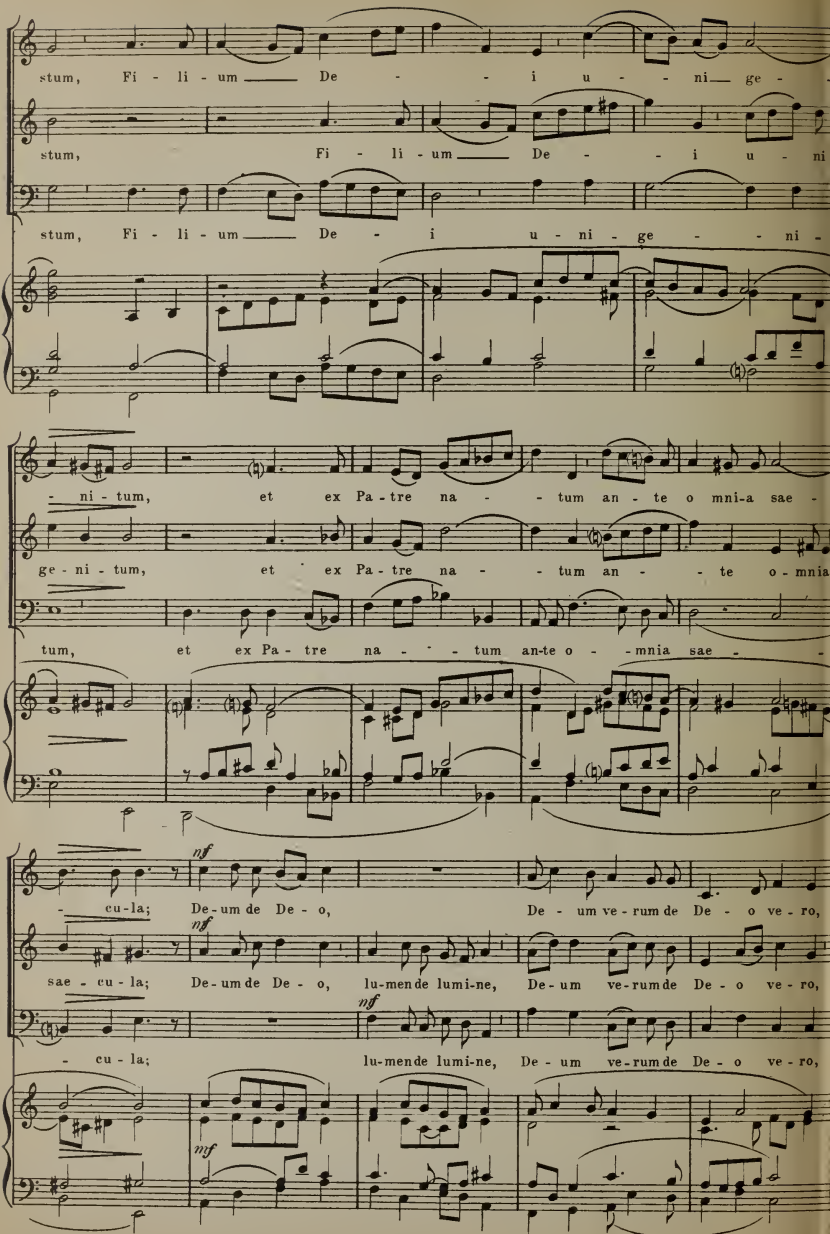
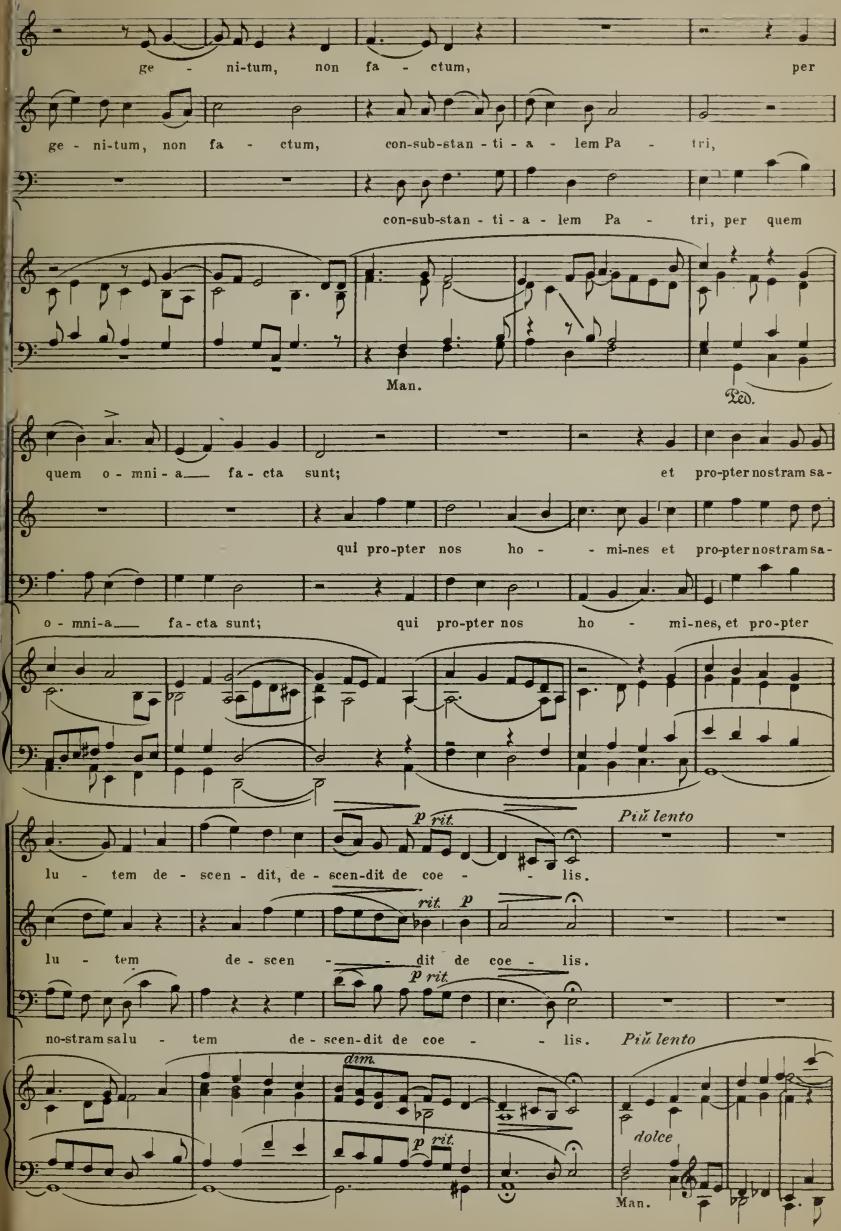
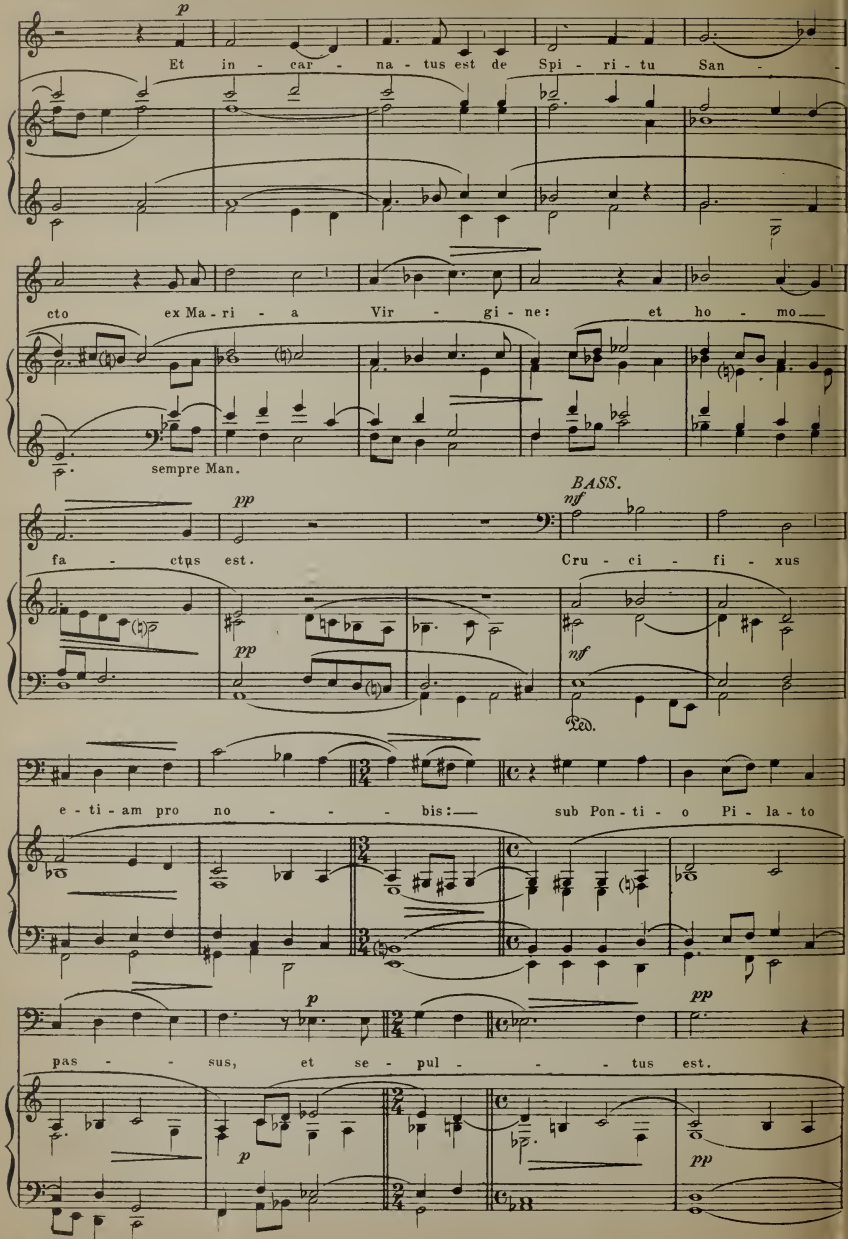
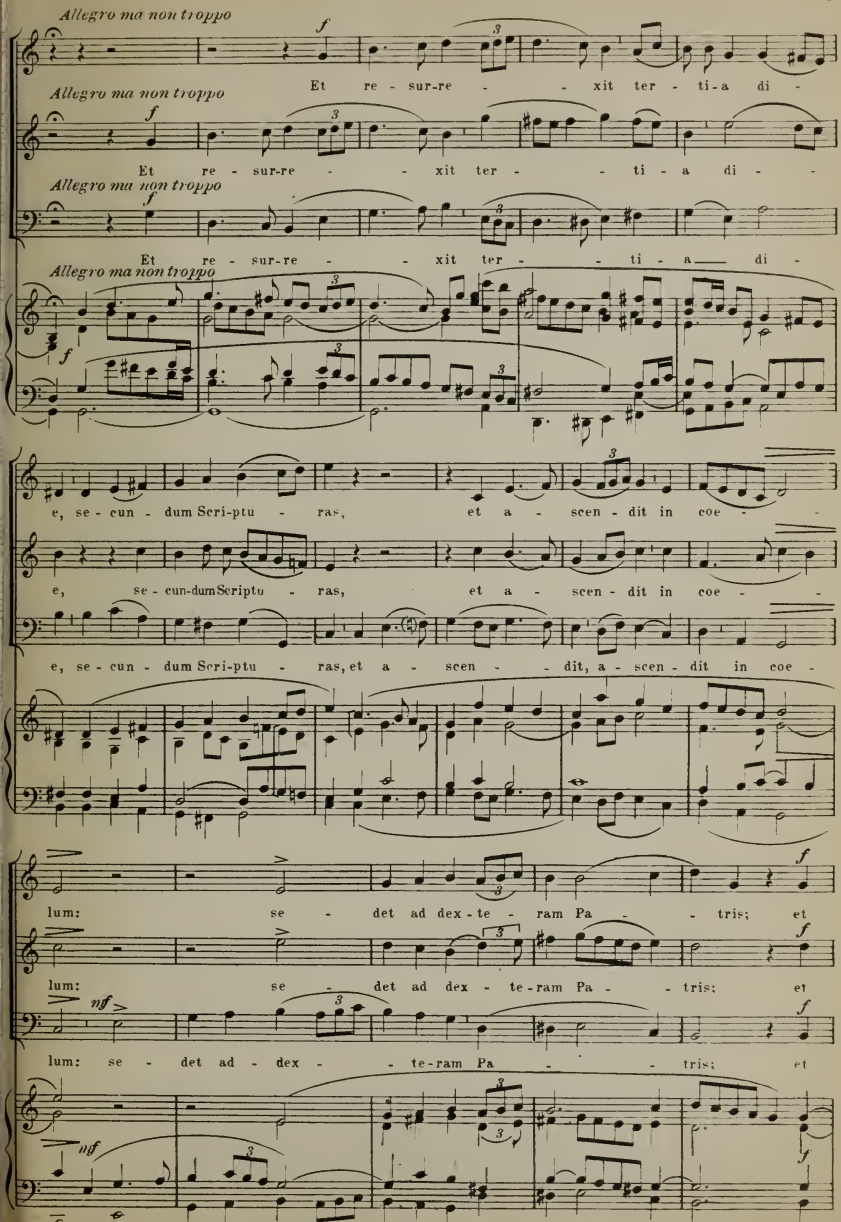
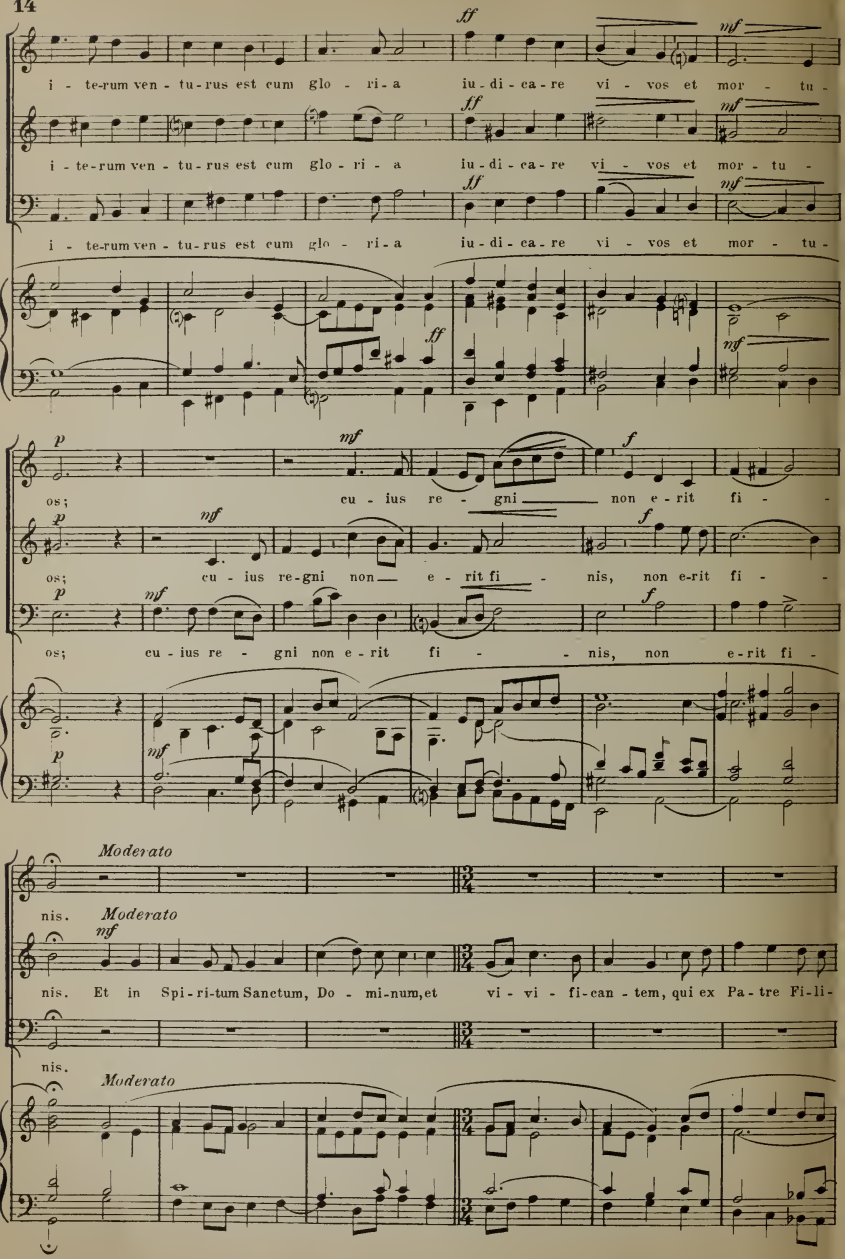
Missa "Te, Christe, supplices" by L Bonvin, S.J., continued.

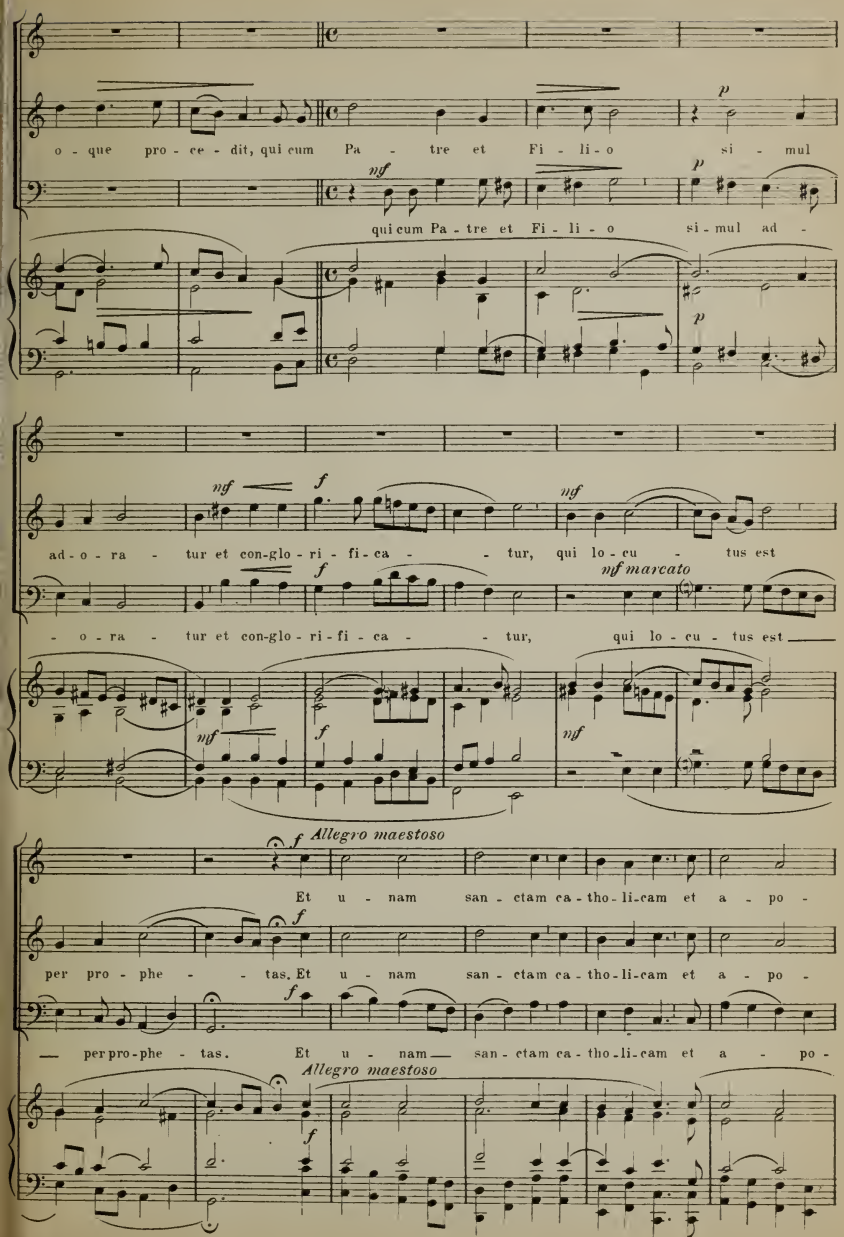

stum, Fi - li - um De - i u - ni ge -
stum, Fi - li - um De - i u - ni
stum, Fi - li - um De - i u - ni - ge - ni -
- ni - tum, et ex Pa - tre na - tum an - te o mni-a sae -
ge - ni - tum, et ex Pa - tre na - tum an - te o - mnia
tum, et ex Pa - tre na - tum an-te o - mnia sae -
nf
- cu - la; De-um de De - o, De - um ve - rum de De - o ve - ro,
nf
sae - cu - la; De-um de De - o, lu-mende lumi-ne, De-um ve-rum de De - o ve - ro,
nf
- cu - la; lu-mende lumi-ne, De - um ve - rum de De - o ve - ro,
nf

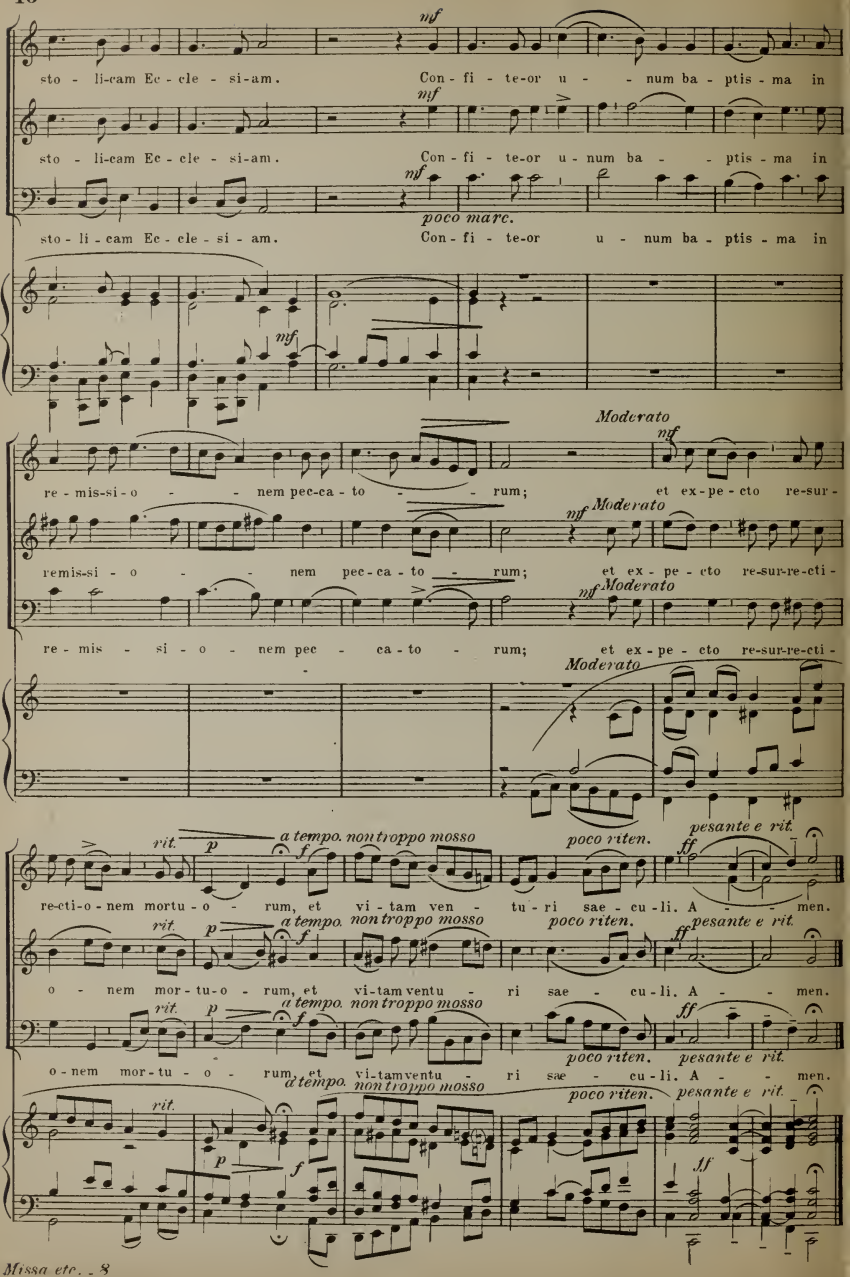

ge - ni-tum, non fa - ctum, per
ge - ni-tum, non fa - ctum, con-sub-stan - ti - a - lem Pa - tri,
con-sub-stan - ti - a - lem Pa - tri, per quem
Man.
Ped.
quem o - mni - a fa - cta sunt; et pro-pter nostram sa-
qui pro-pter nos ho - mi-nes et pro-pter nostram sa-
o - mni-a fa-cta sunt; qui pro-pter nos ho - mi-nes, et pro-pter
p rit.
Più lento
lu - tem de - scen - dit, de - scen-dit de coe - lis.
rit. p
lu - tem de - scen - dit de coe - lis.
p rit.
no-stram salu - tem de - scen-dit de coe - lis.
Più lento
dim.
p rit.
dolce
Man.


MEZZO SOPRANO. dolce
p
Et in - car - na - tus est de Spi - ri - tu San -
cto ex Ma - ri - a Vir - gi - ne: et ho - mo
sempre Man.
BASS.
pp
mf
fa - ctus est.
Cru - ci - fi - xus
pp
mf
Ped.
e - ti - am pro no - - - - bis: sub Pon - ti - o Pi - la - to
p
pp
pas - - sus, et se - pul - - - - tus est.
p
pp


Allegro ma non troppo
Et re - sur-re - - xit ter - ti-a di -
Allegro ma non troppo
Et re - sur-re - - xit ter - - ti - a di -
Allegro ma non troppo
Et re - sur-re - - xit ter - - ti - a di -
Allegro ma non troppo
e, se - cun - dum Scri-ptu - ras, et a - scen - dit in coe -
e, se - cun-dum Scriptu - ras, et a - scen - dit in coe -
e, se - cun - dum Scri-ptu - ras, et a - scen - - dit, a - scen - dit in coe -
lum: se - det ad dex-te - - ram Pa - - tris; et
lum: se - det ad dex - te-ram Pa - - tris; et
lum: se - det ad - dex - - te-ram Pa - - tris; et


i - te-rum ven - tu-rus est cum glo - ri - a iu-di-ca-re vi - vos et mor - tu -
os; cu - ius re - gni non e - rit fi - nis, non e-rit fi -
Moderato
nis. Et in Spi-ri-tum Sanctum, Do - mi-num,et vi - vi - fi-can - tem, qui ex Pa-tre Fi-li-


o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o si - mul
qui cum Pa - tre et Fi - li - o si - mul ad -
ad - o - ra - tur et con-glo-ri-fi-ca - tur, qui lo - cu - tus est
- o - ra - tur et con-glo-ri-fi-ca - tur, qui lo - cu - tus est
Allegro maestoso
Et u - nam san - ctam ca - tho - li - cam et a - po -
per pro - phe - tas. Et u - nam san - ctam ca - tho - li - cam et a - po -
— per pro - phe - tas. Et u - nam — san - ctam ca - tho - li - cam et a - po -
Allegro maestoso


mf
sto - li-cam Ec - cle - si-am. Con - fi - te-or u - - num ba - ptis - ma in
sto - li-cam Ec - cle - si-am. Con - fi - te-or u - num ba - - ptis - ma in
poco marc.
sto - li - cam Ec - cle - si - am. Con - fi - te-or u - num ba - ptis - ma in
Moderato
re - mis-si - o - - nem pec-ca - to - - rum; et ex - pe - cto re-sur-re-cti -
re-mis-si - o - - nem pec - ca - to - rum; et ex - pe - cto re-sur-re-cti -
re - mis - si - o - nem pec - ca - to - rum; et ex - pe - cto re-sur-re-cti -
rit.
a tempo. non troppo mosso
poco riten.
pesante e rit.
re-cti-o-nem mortu-o - rum, et vi - tam ven - tu-ri sae - cu-li. A - - men.
o - nem mor-tu-o - rum, et vi-tam ventu - ri sae - cu-li. A - - men.
o-nem mor-tu - o - rum, et vi-tam ventu - ri sae - cu-li. A - - men.

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